Negro Renaissance In Art Predicted

Daily World Atlanta, Ga.

Tues. 10-29-46

NEW YORK — (SNS) — It is the belief of critics, publishers and many others who have noted the increase in contributions of the Negro to the dance, music, literature and art, that a real Negro "renaissance" is now under way.

Many newcomers are making indelible impressions. Among them are:

(37) gen.

Ann Petry and Chester Himes in fiction; Gwendolyn Brooks and Owen Dodson in poetry; Ellabelle Davis, Camilla Williams, Carol Brice, Philippa Schuyler Josh White and Dean Dixon in music; Pearl Primus in the dance; Romare Bearden in art.

According to Bucklin Moon, the author of "The High Cost of Prejudice" and Arthur B. Spingarn, president of the NAACP, this is not the first Negro renaissance. One came after freedom from slavery and the other came after World War I.

William Wells Brown who published a book 99 years ago earned his living as a writer. In the 19th century were such noted singers as Elizabeth T. Greenfield and Blind Tom. In literature were Paul Lawrence Dunbar, poet, and Charles W. Chestnutt, novelist.

"The Fire and the Flint" by Walter White, executive secretary of the NAACP, exemplifies the second renaissance. Mr. White believes it the first novel written about the South regardless of the possibility of offending white southerners.

Negroes give the following as reasons for the present renaissance: the war, more money, a new freedom within American communities and increased receptivity by the white people.

Art and Music Help Make A Happy Marriage

The Afro-American Baltimore, Md. Sat. 8-31-46

By J. W. WOODS

A perfect complement to the artistic eye of Mrs. Laura Wheeler Waring is the musical ear of her husband, Walter E. Waring, professor of romance languages at Lincoln University, Pa.

After 18 years of marriage, their home, 756 N. 43rd St., Philadelphia, is an expression of their combined good taste.

Although he is not an artist himself, Mr. Waring, according to his wife, is a "very severe, but very good critic."

Writing His Avocation

He earned his master's degree race issue and justice, using the articles in his work, and has done quite a bit of research on the French language.

The Warings do not entertain because of their pressing schedules. (Both commute daily to and at the University of Pennsylvania, and has been on the Lincoln faculty for about 10 years.

In his spare moments, he writes constantly on his pet subjects, the from their respective schools.)

They do like concerts, however, and are frequent patrons of the ballet.

One Picture—Several Sittings

Although Mr. Waring has posed several times for his famous wife, only one portrait has been completed. It hangs over a bookcase in their living room.

The other rooms are adorned with rare objects and several pieces of her work, including an appealing portrait of her four-year-old niece.

A recent illness prevented Mrs. Waring from being an active member of the faculty of Cheyney State Teachers' College during the past year, but she hopes to return soon.

One of her main ambitions is to do illustrations for magazines and books. As a student, she did a number of sketches in France and North Africa.

Among her most noted work was a portrait of James Weldon Johnson, the late composer, which was presented to the project bearing his name.

Mr. Waring shares his wife's interest in her work, and is equally proud of the fact that she is the only woman to earn the gold Harmon Award which she received in 1928.

She prefers doing figures and faces, but dabbles in water colors, likes modeling and crafts, and does bookbinding as a hobby.

The Afro-American Baltimore, Md. Sat. 8-31-46

MR. AND MRS. WALTER WARING

At Tex. Hospital

The Afro-American

PVT. WILLARD SHOCKLEY, of Salisbury, Md., puts the finishing touches on a reproduction at the Brooke Army Medical Center, Fort Sam Houston, Tex., where he is a patient in the occupational therapy section. The 19-year old soldier is startling instructors and fellow art students with his unusual talent for painting and sketching because he never had any formal training before.

Baltimore, Md. Sat. 8-24-46

Birmingham Negro Artist's Work Wins Nationwide Fame

The News Birmingham, Ala. Mon. 10-21-46

BY LILY MAY CALDWELL

News Staff Writer

An art school in Birmingham with the finest teachers giving Negro boys and girls and Negro teachers here at home the kind of instruction for which they must go East—this was the dream of two Negro youths 10 years ago as they gathered and sold scrap iron to buy paints and textbooks.

Today, Eugene Johnson, who has become nationally known as a portrait painter and illustrator, is back home to join forces with his friend, Felix Gaines, in making that dream a reality.

During the last 10 years when Eugene was studying art in this country and Europe, Felix was making his home in Birmingham, but making trips to New York and Chicago where he studied under some of the finest teachers.

Today they are seeking a location for the school they want to establish here, a school which Felix will direct after Eugene returns East—a school for which Eugene says he already has been promised some of the finest artists in the country as guest instructors by Paul L. Rabut and the Society of American Illustrators.

* * *

AN EXAMPLE OF WHAT a good boy with talent and ambition can accomplish, Eugene arrived in New York 10 years ago with exactly $5 in his pocket. He worked his way through such art schools as the National Academy, Pratt Institute, American Academy, Chicago Art Institute, and then on scholarship, studied 18 months in Paris, where he exhibited his work.

His pictures hang in many private collections, and have been shown at the Chicago Art Galleries, the Chicago Art Center, the Art Institute of Chicago, the Delnitte Galleries, and many others.

As an illustrator, he has contributed to Colliers, Liberty and other national "slick" magazines, and to The Chicago Sun and Chicago Tribune. Recently, he completed illustrations for a new book, "For of Such is the Kingdom," which he also co-authorized with Elmer Walker; for a new book on the life of Shirley Temple, and a novel, "The Postman's Children."

Visiting me at the News yesterday, Eugene said he wanted to express appreciation to his Birmingham friends who were of so much help to him when he was a boy—among them Mrs. W. W. Harmon and Ernest Henderson.

Work on Exhibit

The Afro-American Baltimore, Md.

JACOB LAWRENCE, a New Yorker, who served as combat artist with the Coast Guard during the war, has a series of 22 gouache paintings woven around the career of John Brown, the abolitionist, on exhibition at the Barnett Aden Gallery, 127 Randolph Pl., N.W., in Washington this week.

Sat. 10-19-46

Gwendolyn Bennett at Jefferson School

Daily Worker

Gwendolyn Bennett, director of the George Washington Carver School, will speak on "The Negro in Art" at the Jefferson School tonight (Thursday) at 6:30. Miss Bennett, who is herself a painter and a poet, has had wide contacts with Negro and white artists and is thoroughly acquainted with their work as well as their problems.

"The Negro painter and sculptor has been a part of the American scene throughout our country's existence," Miss Bennett believes, "but it has taken the last 25 years to establish the often proven fact that his abilities may be judged by the same standards as white artists. Despite the outstanding quality of the work of individual Negro artists, there are still few opportunities for them to exhibit their work in galleries and museums unless their work is included in shows that present only the work of Negroes."

1-31-46

For three years Miss Bennett was director of the Harlem Community Art Center. Formerly, she had been a teacher of design and painting in the Art Department of Howard University in Washington, D. C. She was also a member of the American Artists Congress and the Artists' Union, affiliated to the CIO.

Professor's work on Joe Louis in mid-west art show

Sat. 12-21-46

JEFFERSON CITY, Mo.—Jas. D. Parks, assistant professor of art at Lincoln university (Mo.) is one of 7 Missouri artists whose work was accepted by the jury to represent this state in the annual Six States Regional Art show sponsored by the Society of Liberal Arts at the Joslyn Memorial Art museum in Omaha, Neb.

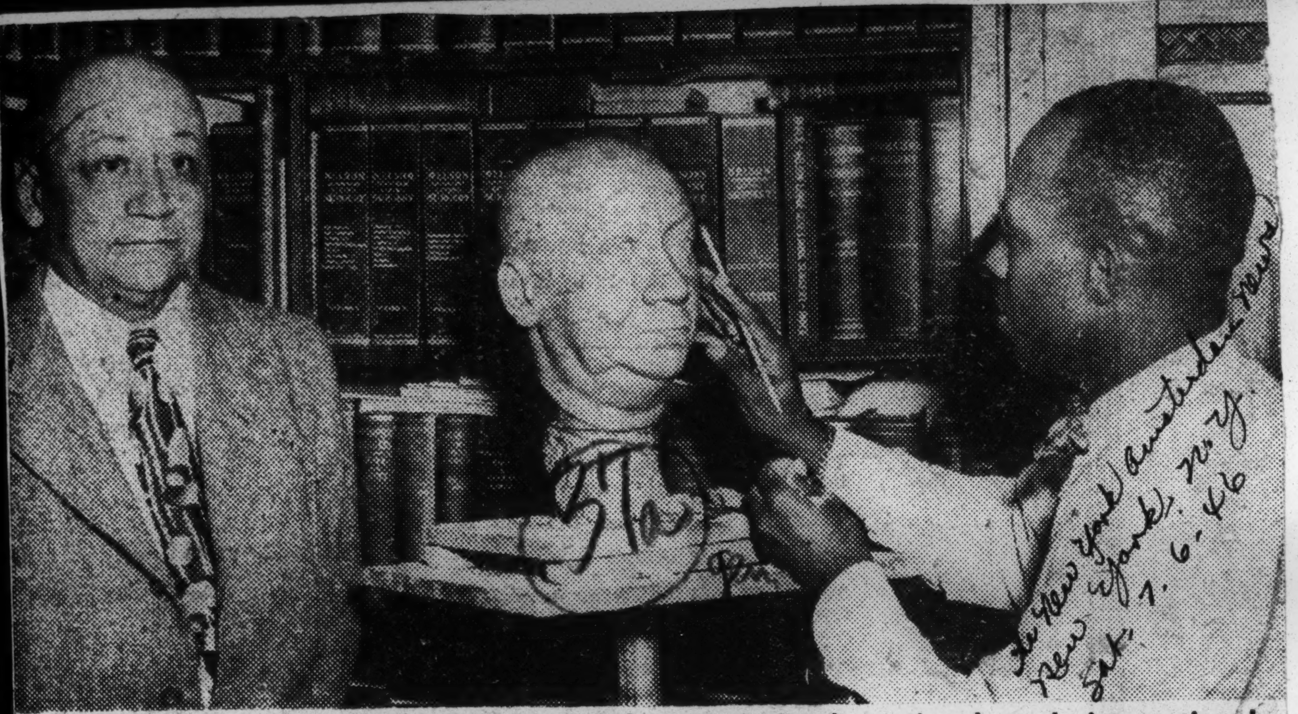
The states represented are Colorado, Iowa, Kansas, Missouri, Nebraska and South Dakota.

Parks' work is a lithograph, "The knockout," portraying Joe Louis' dramatic knockout of John Henry Lewis. Copies of this print had previously been purchased for the permanent art collections of Atlanta university, and Springs, Mo., Art museum.

Student's Painting In Art Display

JEFFERSON CITY, Mo.—A landscape entitled "Dusk" by Marchita Hackney of Kansas City, Mo., senior art student at Lincoln University, was accepted for exhibition at the Sixth Annual Missouri Art exhibition here at City Art Museum during November.

The exhibition is now on display at the Rockhill Nelson Art Museum in Kansas City, Mo.



POSING FOR SCULPTOR: Dr. Louis T. Wright, noted local, national and international surgeon, poses while Sculptor William L. Artis of 218 West 135th Street creates a remarkable likeness of his subject. As if you couldn't figure it out for yourself, in the usual order are the subject the work and the artist.

Youth's Unusual Talent For Painting Startles Instructors At Fort Sam Houston

FORT SAM HOUSTON. — He's never had a lesson in his life. But in the occupation therapy section, Brooke General hospital, Brooke Houston, Texas Pvt. Willard Shockley is startling instructors and fellow art students with his unusual talent for painting and sketching.

Willard is just 19. For the past six months, he's been taking basic training in San Antonio's Army Air Force Military Training Center. Before entering the army, he did odd jobs. Before that, he attended high school in Salisbury, Md. But strangely enough, art courses weren't included in his curriclulm. Naturally, his basic didn't include them either. It remained a part time after hour hobby for the young Negro; until he entered Brooke early in July, 1946, and learned about Occupation Therapy.

During his first few days in the big OT studio, presided over by quietly over his drawing board, Mrs. Peggy Angeles, Willard bent copying a small picture clipped from a magazine ad. He said he'd "like to see what he could do." Mrs. Augeles started him with supplies and suggestion, left him alone pending a plea for assistance, was amazed when a two by three foot water color of compelling tone contrast emerged. It was of professional artist calibre.

Since then, the young soldier's progress has been watched eagerly. A Saturday Evening Post cover by famed artist Steve Donahos came next, and Mr. Donahos himself would be amazed at the accurate reproduction made by Willard's pencil and brush.

What will happen when he's out of the army, Willard doesn't know. He hopes, however, to be able to enter art school, eventually to become a commercial artist. Occupational Therapy instructors agree he is a likely protege for anyone wanting to develop unusual talent and a real ambition which hides behind the young man's shy demeanor.

Missouri Artist Exhibits In Omaha

JEFFERSON CITY, Mo.—James D. Parks, assistant professor of art at Lincoln university, was one of seven Missouri artists whose work was accepted by the jury to represent this state in the annual Six States Regional Art show sponsored by the Society of Liberal Arts at the Joslyn Memorial Art Museum in Omaha, Nebr.

The states represented are Colorado, Iowa, Kansas, Missouri, Nebraska and South Dakota. The exhibit is being displayed at the museum this month.

The Parks work on display is the lithograph, "The Knockout," portraying Joe Louis' dramatic knockout of John Henry Lewis. Copies of this print have previously been purchased for the permanent art collections of Atlanta university and Springfield, Mo., Art museum.

Junior's Art Can Pay-Off

AKRON, Ohio — Those sketchy drawings that your child brings home from school, and which you believe to be either cute or silly, may be worth $500.

A nation-wide children's art contest designed to stimulate art interest in the lower grades, and to bring out any hidden talents in this field will begin the first of the year. Nationally known art editors will select the best crayon work of children in kindergarten and the first eight grades and these children will receive a $500 Government Bond each.

An uncommon interest in the field of children's art has prompted The Milton Bradley Company of Springfield, Mass., one of the world's largest producers of school supplies and games, to originate the child-art competition.

Inexpensive wax crayons and any type paper are all the tools necessary. The subjects are things American. Entry blanks may be obtained from the sponsor.

Listen, Parents!

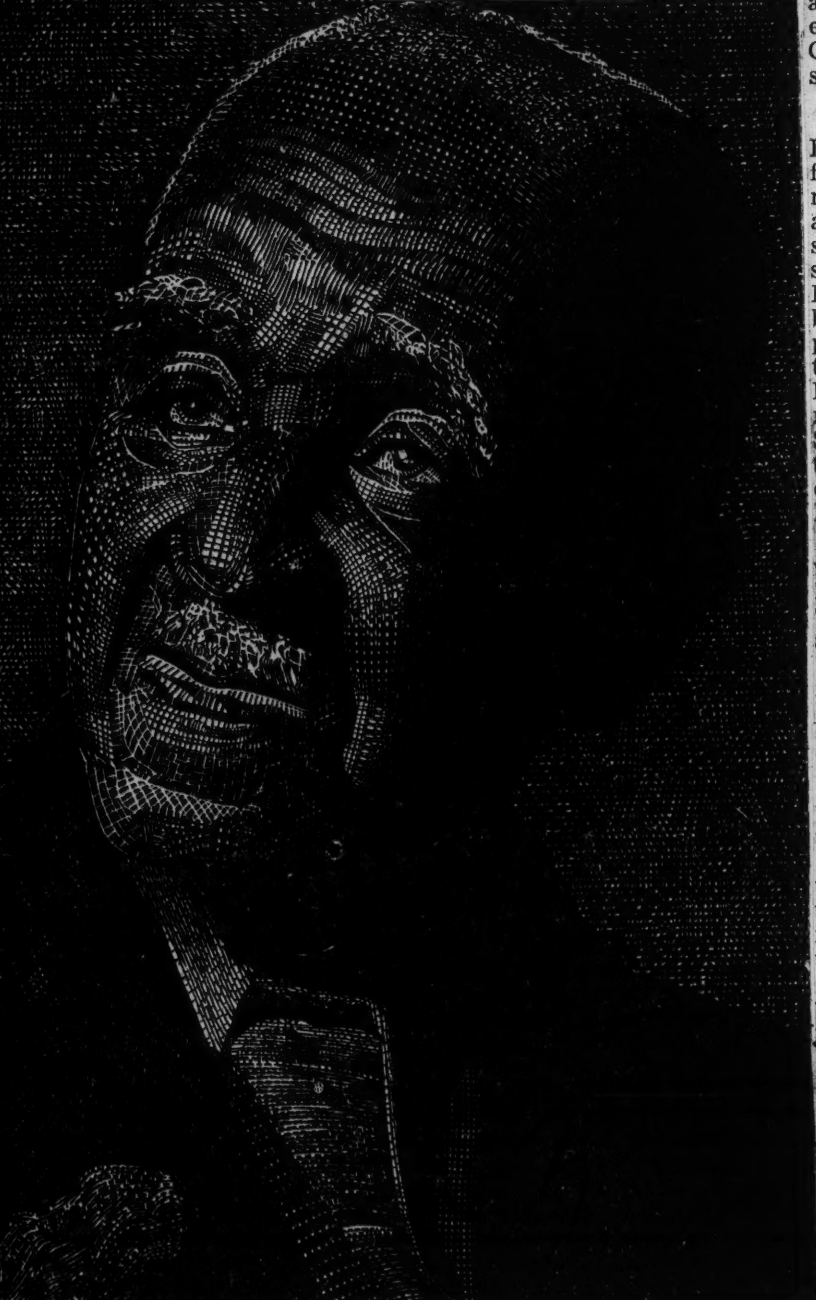
Lincoln U. Professor Publishes Art Articles

Chicago Defender, Chicago, Ill.

JEFFERSON, Mo. — James E. Parks, head of the art department of Lincoln University has authorized articles published in two art magazines. "An Experiment in Painting the Local Scene" appeared in the February issue of Design magazine. "The Miniature Village," in which Parks tells of his experience in regionalism with his students, appears in the March-April issue of Everyday magazine.

Parks advises the use of such projects as "The Miniature Village" with students past the fourth grade, including high school and college.

Sat. 5-11-46



"PHYCHO-BEAUTIGRAPH" OF DR. CARVER—This is one of the portraits done recently by Felix Gaines, Birmingham Negro artist, who has "invented" a new form of portraiture. Gaines has done portraits of President Roosevelt and many others, as well as of Birmingham people.

Felix Gaines Wins Recognition With New Portraiture Styling

News-Age-Herald, Birmingham, Ala. Sun. 9-15-46

BY LILY MAY CALDWELL
News Staff Writer

Fifteen years ago a tall, shy Negro youth came to my office with an armful of imaginative drawings—"Swing Low, Sweet Chariot," and other unusual sketches—that he said 'came to me in visions while I was asleep, and I put on paper."

He was a hard-working, ambitious boy with exceptional talent, who sold everything from old iron, bones, rags and tin to get enough money to buy art materials and books in art instruction that he would study at night when no one in the family was up to discourage him.

Last week Felix Gaines came by my office again—for the first time in many years. He brought another armful of drawings—his 'new invention" that he calls "phycho-beautigraph."

It is a method of portraiture which, he explained, is made up of lines and dots to correspond with the four primary colors in painting.

Some of the work was remarkable, one of the most outstanding examples was a picture of Dr. George Washington Carver that is shown above.

* * *

DURING THE YEARS THAT HAVE PASSED Felix has grown from a skinny youth to a mature man—and is still hard-working and ambition. He has been art instructor in the Negro elementary schools of Birmingham and at Parker High School; had done the black and white sketches for such publications as Alabama, A Guide to the Deep South, and Alabama Health Almanac, posters for commercial firms. The "Swing Low, Sweet Chariot," sketch he brought to my office 15 years ago was accepted as a panel for the Selma Park and Recreation Center.

Felix studied for four years with the Federal Schools of Art in Minneapolis, Minn. He say he is "grateful for the sympathy, understanding and help "given him by "my Birmingham friends," including Artist Ernest Henderson, Mrs. Charles Sharpe, Mrs. Sam Earle Green, Mrs. Agnes Coughlin, Mrs. Tom Carr and others.

Felix is still working—and studying—and drawing "beautiful visions that come to me in my sleep." But most of his time is occupied in turning out his new "phycho-beautigraph" portraits. He thinks this may be the answer—the thing that will make it possible "for a struggling artist to make enough money to help other boys and girls to develop their talents."

Youth Refused Mo. Art Scholarship

The Afro-American, Baltimore, Md.

NEW YORK — When young James W. Anderson, of Cleveland, Ohio, heard that he had won second prize in the 11th annual National High School competition of drawings and paintings conducted by Kansas City Art Institute and School of Design, it seemed almost too good to be true.

The prize was a half-year scholarship to the institute. Jim's dreams of becoming an artist seemed about to be realized. Subsequent letters from the institute's registrar indicated that all arrangements were being made for his admission. Jim was congratulated by his friends and family.

A month later, the institute manager said the school had learned he was colored and would be unable to accept him as a student in view of the fact Missouri was a border state "with strong Southern tendencies."

Jim later received a check for $112.50. *Sat. 9-21-46*

Seabee Muralist Gains Fame For L. I. Cloud Room

Defender, Chicago, Ill. Sat. 10-5-46

HOLLYWOOD—An unknown artist whose recent performances indicate a not so obscure future was discovered recently to have painted the new murals in the Cloud Room of exclusive Montauk Manor, L. I.

A former seabee, the gifted young Negro, Howard Grigs Brooks, graduated from West Virginia State College before he entered the Navy. His talents are not limited to murals—for he has acted in plays and in dance recitals, taught craft work in New York, and written music and lyrics for service-sponsored shows in the Pacific.

Returning from overseas, Brooks intended to study for a career as designer of backgrounds for his own stage shows, but opportunities came thick and fast and he joined with a designer of interiors and thus painted the Montauk Manor murals. Recently Brooks composed a song being featured by Charlie Spivak and his orchestra.

Atlanta Youth Wins Art Prize

Daily World, Atlanta, Ga.

NEW YORK— Jack Adams, Atlanta youth and former Clark University art major and exhibitor who is now a merchant seaman, was winner at the First Annual G. I. Vet Art Show, held at the Salvation Army Servicemen's Club (the largest in the counrty) situated in New York's Harlem. Adams took the prize for his stiple work and cardboards scratch drawings. His originality was a potent factor in his carting off the second prize among the numerous competitors.

Elton Fax, noted illustrator-artist of Brooklyn, New York, Aloncita Flood YWCA Secretary, Red Davis Cartoonist and James Vincent artist were the judges. *Wed. 11-6-46*

John Rhoden pupil of Richmond Barthe, ex-G. I. of Birmingham, Alabama, was the only entrant in the sculpture section. The Talladega grad's work received considerable comment for it's resemblance to the life model who was present.

ART AS BRIDGE BETWEEN RACES

The Bantu World, Johannesburg, S. Africa

A unique exhibition of Bushmen Art is now touring the main urban centres of the Union and is awakening keen interest wherever it goes. *Sat. 9-21-46*

Speaking at the opening in Pretoria, the Administrator of the Transvaal, General Pienaar said that art could be a bridge between the races.

Mr. le Roux Smith le Roux, the famous mural artist said that everyone recognised the exceptionally high standard reached by the Bushmen hundreds and even thousands of years ago in their rock-paintings and engravings. He appealed to Europeans to take a similar interest in the artistic work of Africans today. He believed that much creative work was being done and this, he said, should be recognised.

ATLANTA YOUTH WINS ART PRIZE

Journal-Herald, Waycross, Ga.

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Elton Fax, noted illustrator-artist of Blooklyn, New York, Aloncita Flood YWCA Secretary, Red Davis Cartoonist and James Vincent artist were the judges.

John Rhoden pupil of Richmond Barthe, ex-G. I. of Birmingham, Alabama, was the only entrant in the sculpture section. The Talladega grad's work received considerable comment for it's resemblance to the life model who was present.

Ex-Slave, 92, Turns Artist, Amazes Critics

The Defender, Chicago, Ill. Sat. 6-29-46

MONTGOMERY, Ala. — A 92-year-old former slave, who began sketching only six years ago, has become a sensation in art circles here.

The aged "discovery" is William Traylor, born a slave on a Alabama backwoods plantation, who came to Montgomery after the death of his wife, who helped him rear 25 children on their farm.

Traylor, who worked in a shoe factory here until forced to quit by a rheumatic ailment, first began to sketch while living in the doorway of an abandoned building.

It was here, drawing green-faced women, flaming red dobs and screaming yellow trees, that the venerable artist attracted the attention of Charles Shannon, two-time winner of Rosenwald fellowships, who, along with other critics, compared the street artist's work with that of the famous Spanish modernist, Pablo Picasso.

Under Shannon's sponsorship, one exhibit of Traylor's paintings already has been held. The white painter is presently in the midst of arrangements for a formal exhibition of his discovery's works.

A tragic note, however, is the fact that the aged Traylor lost a leg soon after the first showing of his paintings and is not expected to live to see another exhibit of his creations.

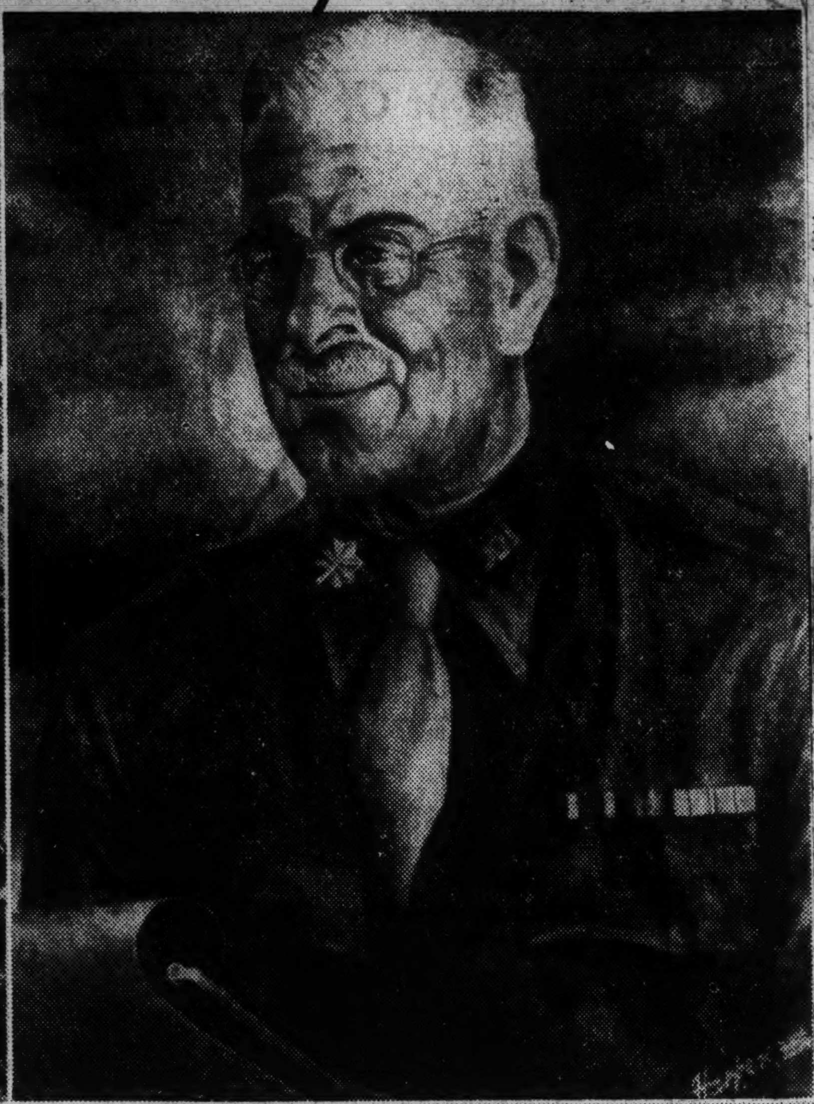
Negro artist in Missouri exhibit

Tribune, Los Angeles, Calif.

JEFFERSON CITY, Mo. — A landscape entitled "Dusk", by Marchita Hackney of Kansas City, Mo., senior art student at Lincoln university here, is being exhibited in the 6th Annual Missouri Art show in Kansas City.

"Dusk", a landscape in oils of a scene near Lincoln university, was influenced by the style of Vincent Van Gogh, the young artist said. Only 300 of over 1,000 works of art submitted, were accepted for hanging. Miss Hackney is the only Negro represented in the exhibit, a cross-section of the best work by Missouri artists.

 The News Birmingham, Ala. Mon. 10-21-46



COLLECTOR'S ITEMS—The pictures above are reproductions of the work of Eugene Harper Johnson, Birmingham Negro artist, who has become a nationally-known illustrator and portrait painter. They give an idea of the varied talents of the artist.

At right, above, is an example of his ability at portraiture. The picture at top left is one of the illustrations he has done for magazines.

The bottom print, "One is All," painted from the same model, is in the private collection of a Mrs. Raymond, New York publisher and collector.

Horace Pippin Dies In Home

The Defender Chicago, Ill.

PHILADELPHIA — Horace Pippin, 57, one time junk dealer, who taught himself to paint, and reached the top as an artist, was found dead in his West Chester home Saturday.

According to his housekeeper, Mrs. Pearl Hairston, the noted artist was in good health when he retired Friday night. It was his custom to rise at noon, and when he failed to get up Saturday, she investigated, and found him dead, apparently of a stroke.

A "natural" artist, Pippin, a disabled veteran of World War I, worked as a hotel porter, an iron moulder, and a junk dealer before his artistic talent was recognized. Although he showed an interest in art as a boy in Goshen, N. Y., it was not until he grew to manhood that Pippin became serious about his work.

He began by making sketches on an oak board with a hot poker, he would then apply paints, producing something altogether new in art. When he decided to use oil and canvas, he was just as free and unconventional, producing scenes just as they appeared to him. His work has been compared by critics with that of five other "primitives" of artistic fame.

His work was first discovered by the late Dr. Christian Brinton, art scholar and critic in 1937. The first public exhibit of his work was at a Chester County show. His paintings created such a strong impression that soon afterward he was given a one-man show by the Carlen Galleries. During the first nine days of the show 10 paintings by the new "discovery" were purchased by critics and collectors from all sections of the country.

Pippin received many awards for his work, including the J. Henry Scheidt Memorial Award, one of the top honors of the Annual Exhibit of the Pennsylvania Academy of Fine Arts. He received the coveted award for his painting, "The Milkman of Goshen," judged the best original oil painting in the show. Pippin has had numerous other exhibits throughout the country, and some of his work was recently shipped to England for a loan exhibit in London.

The artist is survived by his widow, who was recently confined to a hospital because of ill health and a step-son, Richard Wade, who lived with him. He was alone in his home at the time of his death.

American Artists Cited by Magazine

The Call Kansas City, Mo.

NEW YORK. — Negro artists whose works have won distinguished acclaim from top-flight critics, are the subject this week of an article in Life magazine.

Illustrated with examples of the work cited, painters represented include Eldzier Corter, 30, of Chicago, Jacob Lawrence, 28, of Brooklyn, Romaire Bearden, 32, and William H. Johnson, 45, of New York, John Wilson, 24, of Boston, 56-year-old Palmer Hayden of New York, and the late Horace Pippin, who died recently at the age of 58.

The magazine comments that, although Negro artists have practiced the profession of painting and sculpture since colonial days, it was only when they began to paint themselves in the mid '20's that their work began to take on vigor and vitality.

Referring to the exhibit at the Albany Institute of History and Art, Albany, N. Y., last winter as "the greatest Negro art show ever assembled," Life recalls that the Harmon foundation in New York and the federal arts projects gave encouragement and impetus to much of the art work shown there.

Sculptors cited for excellent work are Richmond Barthe, 45, and William E. Artis, 32, both of New York; Eloise Bishop, 25, who works at the Museum of Modern Art here, Sargent Johnson, 56, of California, and 38-year-old Marion Perkins, whose "Moses" is pictured. "Moses," valued at $150, was carved in three years from Indian limestone while Perkins was running a newsstand on Chicago's southside.

AMERICA'S ART critics are still expressing amazement at the prehistoric art of 92-year-old Bill Traylor, who lives in Montgomery, Ala. with one of his daughters.

Untouched by formal education, "Uncle Bill," as he is known, was born a slave on the plantation of George Traylor in the backlands of this state near Benton and never started drawing until six years ago. He worked his farmland until that time as a means of rearing his 25 children, but drifted into this city after the death of his wife and the old white people he knew.

BEFORE TAKING TO ART, he worked in a shoe factory until rheumatism compelled him to quit and sell pencils on the street. His pencils gave out. He began to wander around town, sleeping on a bundle of gray rags until he decided an abandoned doorway as a permanent home. That doorway became his first studio.

He began to make odd sketchings on bits of paper and cardboard. He drew dogs, cats, horses, people. His figures were frequently dabbed in the gaudy colors of paint he would find here and there, and they appeared as unearthly creatures. Women were often painted green faced, dogs a flaming red and trees a brilliant yellow.

* * *

FIRST PUBLIC ATTENTION to Uncle Bill's art came through Charles Shannon, winner of two Rosenwald fellowships for painting Southern scenes, who associated the art with pre-historic African cave art. His designs were as lyrical as those of Pable Picasso, the Spanish modernist, critics said.

"The old Negro's work was too rare and remarkable to be tampered with," Shannon told his friends. "Bill had never been influenced by anything outside his own feelings. It would have been wrong to show him a single picture which might have influenced him.

Shannon was instrumental in having the ex-slave's paintings exhibited along with his big mural of Uncle Bill at work in his street corner studio. The artist's plan is to have a formal exhibition of the aged artist's paintings, but Uncle Bill has unfortunately lost interest since the first public showing of his works and it is doubtful if he will live to see his pictures exhibited again. He continues to produce primitive African art in 20th century Alabama to the amazement of critics but his mind seems lost in memories of his youthful plantation years.

An Artist Poses the Big Problem

Daily Worker New York, N.Y.

By BETH McHENRY

JOSEPH DELANEY, who knows from experience the tough lot of the artist who wants to help change things, says the Left Wing movement has got to tackle the problem of how an artist can paint for the people and live.

Delaney at 41 has been a recognized talent for a number of years. Recognized in the sense of being singled out for praise by critics. But he still faces the big overall problem that's a stumbling block to every serious talent not heavily endowed at birth—how to keep going and work full time at his art.

For Joseph Delaney doesn't want to be, doesn't believe in being, a part-time artist.

"For myself, and for what I try to do, I need to work full time at my painting," he told us in an interview the other day. "If you have to make your living otherwise—making your living becomes the big thing and your painting becomes a sideline. To me, painting is the big thing—painting and people."

Delaney, the ninth child of a Methodist minister, left his home in the Negro community of Knoxville, Tenn., when he was 18. Already he was doing serious sketches and political cartoons for the local Negro press. There had been no question about his bent.

3 Negroes win $1,000 arts and letters grants

Los Angeles Calif.

Sat. 5-18-46

NEW YORK — Three Negroes were among 23 American artists presented $1,000 each last night (Friday) at the annual ceremonial of the American Academy of Arts and Letters and the National Institute of Arts and Letters. The Academy and Institute make these annual awards jointly to members and non-members who have "distinguished themselves in the various art fields."

Two of the three were writers, 29-year-old Gwendolyn Brooks, of Chicago, author of a book of poems, "A Street in Bronzeville", who is currently working on her first novel; and Langston Hughes, previously winner of Guggenheim (1935) and Rosenwald (1940) fellowships, who is now at work on lyrics for the musical version of Elmer Rice's "Street Scene", scheduled for a Fall opening.

The third was sculptor Richmond Barthe, 45, who has held two Rosenwald (1930 and '31) and two Guggenheim (1940 and '41) fellowships, as well as winning the James J. Hoey Award and the Audubon Artists Gold Medal last year. Sat. 5-18-46

Literati

Chicago Defender

ONCE A MONTH in D. C. a dozen Negroes sit down to dinner together. All of them are writers, novelists, poets, short story writers, playwrights. It isn't any club or organization, they just gather and over the good food and flowing wine cup, wax literary. They have a lot of fun criticising each other and get a lot of inspiration from it. From here it looks like something good. 4-13-46

We looked in and saw among others Arthur Davis and Eugene Holmes of Howard U.; Collins George, Chancellor Williams (he wrote "The Raven") Dutton Ferguson, Al Smith, Lucia Pitts, Al White, Ulysses Lee, Valerie Parks, Harry McAlpin. And the married ones had their mates along. Sat.

Negro Renaissance Indicated by Successes Of Talented Newcomers in Art, Literature

Times Dispatch Richmond, Va.

Sun. 10-27-46

NEW YORK, Oct. 26—(AP)—Critics, publishers and others, who have noted the suddenly increased activity of Negroes and their notable new individual successes in the dance, music, literature and art, believe that a full-fledged Negro "renaissance" is now under way.

Besides the already familiar names of Marian Anderson, Dorothy Maynor, Todd Duncan, Langston Hughes, Paul Robeson and numerous others, many newcomers rapidly are earning a wide acceptance for earnest, worthwhile contributions to modern American culture. Among them are:

Ann Petry and Chester Himes in fiction; Gwendolyn Brooks and Owen Dodson in poetry; Ellabelle Davis, Camilla Williams, Carol Brice, Philippa Schuyler, Josh White and Dean Dixon in music; Pearl Primus in the dance; Romare Bearden in art.

Bucklin Moon, Doubleday editor and author of the forthcoming "The High Cost of Prejudice," and Arthur B. Spingarn, president of the National Association for the Advancement of Colored People, both point out that this is not the first Negro renaissance. Two earlier ones came after freedom from slavery, and after World War I.

Two Renaissances Cited

The first American Negro novelist able to earn a living out of fiction was William Wells Brown, who published a book just 99 years ago. In the last century there were such noted musicians as Elizabeth T. Greenfield and Blind Tom. Later came Poet Paul Lawrence Dunbar and Novelist Charles W. Chestnutt.

The second renaissance, in the twenties, is remembered best, perhaps, for "The Fire in the Flint," by Walter White, NAACP executive, who believes it was the first novel about the South written regardless of possibility of offending white Southerners.

The present sudden prominence of Negroes in the creative arts, Moon believes, follows upon a failure by white Democratic America which, made painfully aware during the war of what it needed from Negroes and reminded uncomfortably of a debt to them, now is trying to even up accounts.

The Negroes themselves have various explanations: the war, more money, a new freedom within American communities and increased receptivity by the whites. Here is what they say:

Miss Davis: "One reason why the Negro artist has produced more and better work is that in recent years he has had more money. More Negroes attend more concerts by Negroes, read more books by Negroes and that's an important kind of encouragement."

Urge Less Hampered

Dixon: "The creative urge was always there, but it was hampered by a lack of education, and the lassitude due to poor food and living."

Josh White: "It's because of the war, at least in my case. When the orchestras and bands were called to play for Army camps, the public wanted something to take their place, and it took the songs which I'd been writing for years, but which it hadn't listened to before. . . . I think the gains made in the last five or six years will not be lost."

Duncan: "America today is more interested in all the arts than she used to be. . . . A much, much bigger percentage of Negroes is going to college than ever before, and so their influence is felt in the arts. . . . The parents got a start in World War I, and it is their children who are making a name for themselves, perhaps because of the improved financial foundation. Also, more whites are receptive to Negro cultures."

Walter White: "Part of it all is the growing maturity of white America itself. . . . Critics now make no concessions on grounds of color to artists like (Roland) Hayes, Anderson, Robeson." (White also notes various claims that America's principal cultural contributions to the world have originated in the Negroes' jazz, dance, spirituals and folklore.)

Vital Issues Sharpened

Miss Maynor: "The sudden emergence of the Negro seems due to the sudden sharpening of important issues. The Negroes have developed in answer to the need for them. As problems come to a head, the men and women who have the answers get the necessary voice with which to speak out." 10-27-46

Miss Petry: "If this last ruinous war is the factor that has stimulated creative activity among Negroes, then shouldn't it have affected other minority groups (Nisei, Indians) in the same way? I don't know whether we ever succeed in explaining the creative urge in a people—or the lack of it—right now I can only say that I honestly don't know for I keep poking holes in every ready-made answer that comes to hand."

BUST OF BOOKER T.: When the bronze bust of Booker T. Washington, first Negro elected to the Hall of Fame is placed in the colonnade on the New York University Campus, the Hall of Fame will be honoring another Negro as well. Richmond Barthe has been selected to execute the bust. He is shown in his studio with duplicate bust of John Gielgud, famed Shakespearean actor. The original is in the home of Gielgud's mother in England. Barthe is the first Negro chosen to create a bust for the Hall of Fame.

2-16-46

Barthe to Make Bust of Booker T.

NEW YORK—Richmond Barthe and Hans Schuler, white, have been selected by the Hall of Fame art committee, as sculptors for busts of Booker T. Washington and Sidney Lanier, elected in 1945 to the Hall of Fame on the New York University campus.

Mr. Barthe, who has held a Rosenwald and two Guggenheim Fellowships, was chosen to execute the Washington bust, and will be the first colored artist represented in the colonnade at University Heights when the work is completed.

2-9-46

Funds for the Washington bust are being raised jointly by Tuskegee and Hampton Institutes through popular subscription, while the Lanier bust is being underwritten by the United Daughters of the Confederacy.

Artist Cites 'Life' for Reproductions

The Afro-American
Baltimore, Md.

NEW YORK—Richmond Barthe painter and sculptor, praised Life Magazine on Saturday for its colorful reproduction of 12 art works in an article on colored artists in the July 22 issue, but frowned on the selection of some of the artists' works. 7-29-46

Barthe, who lives at his studio-home, 285 Eighth Ave., is ranked by some critics among the best American sculptors living. Sat.

The probable reason for the failure of some of the best works of artists represented to appear is that they may have been on display at some other gallery, Barthe thinks. The Life reproductions were made last year at the Albany Institute of History and Art.

Praises Work of "Moses"

He praised "Moses," a sculpture in Indiana limestone by Marion Perkins, and the "Southern Gate," a painting by Eldzier Cortor.

Less favored were Jacob Lawrence's "Interior" and "Mount Calvary" by William H. Johnson. Both paintings, he stated, were inferior to others they have done.

Fingering through pages of several books on colored artists and their works, Barthe pointed out several works he would select for Palmer Hayden's "Baptizing Day" and "Factory Workers" by Romare Bearden. The Afro-American

The latter, he stated, was more interesting in his series of religious paintings used several times in one-man exhibitions.

"John Henry" Favored

Hayden's presentation is more on the illustrative side, and it is not as interesting as any one of his series of the "Life of John Henry," Barthe explained.

"John Brown Going to His Hanging" was one of Barthe's choices among the paintings, which he pointed out as one of Horace Pippin's best works.

Barthe's selection of the best painting in the article was "Mother and Child" by John Wilson, youngest of the artists represented.

Woman Wins Favor

He praised Life's selection of Sargent Johnson's "Chester," "Draped Head" by William E. Artis, and "Head of a Boy" by Eloise Bishop, only woman artist represented. Baltimore, Md.

"Head," a sculpture by Barthe, is not his best moulding job as he proved by showing several in his studio. He has more in art galleries.

Barthe is completing a life-size statue of Christ for the Church of St. Jude in Montgomery, Ala.

He also is preparing for a one-man exhibition to be held in the fall and winter seasons inWashington; Akron Ohio, Boston and New York. Sat. 7-27-46

Richmond Barthe Guest of GI's at N.Y. Club

The Afro-American
Baltimore, Md. Sat. 6-29-46

NEW YORK—(ANP) — Richmond Barthe, noted sculptor who recently completed the bust of Booker T. Washington which was unveiled at New York University, was the guest of servicemen and women at the Salvation Army Servicemen's club, the largest in the country, at Celebrity breakfast.

He was completely swamped by servicemen of all races and creeds who have admired his work over a period of years.

During the breakfast, it was learned that Mr. Barthe has been commissioned to do a bust of Dr. George Washington Carver, noted scientist of Tuskegee.

Open Sculpturing School In Village

Amsterdam News
N.Y., N.Y. 1-19-46

Selma Burke, the young Negro sculptress whose plaque of the late President Roosevelt was unveiled late in 1945 by President Truman, has announced the opening in New York of the students of Sculpture School at 67 West 3rd Street, in the heart of Greenwich Village.

37a

Meet Horace Pippin, Artist for Art's Sake

Afro-American
37a
Baltimore, Md.

Horace Pippin, nationally known painter, of West Chester, Pa., mixes color for the finishing touches on "The Temptation of St. Anthony," beside him. The canvas has been entered in a contest sponsored by United Artists, motion picture producers, with interpretations of the same subject by 11 other famous artists.

(Parker-Condax Photo)

Afro

By Joseph W. Woods

Afro-American 3-16-46

Sat.

Money is no obsession with Horace Pippin, nationally known painter, who lives in West Chester, Pa. He practically ignores the long green stuff, although, at his gifted fingertips, he has the means of securing an almost unlimited quantity of it.

Right now, he would just as soon settle for the $500 he is to receive from United Artists, the motion picture producers, and for the $2,500 first prize which it is possible for him to win, if his interpretation of "The Temptation of St. Anthony" is chosen for "Bel Ami," the picture this corporation will produce shortly.

The $500 is a kind of service charge United Artists is paying the 12 famous painters, of whom Pippin is one, for the use of their paintings. He has no anxiety, one way or the other, about the outcome of this contest, for which his painting was taken to New York, Jan. 23.

Won Scheidt Prize 3-16-46

Recently when he won the J. Henry Scheidt Memorial Prize of $300 in the 141st exhibition of painting and sculpture at the Academy of Fine Arts in Philadelphia, he barely arrived before closing time, to collect his prize. And that is one of the most highly respected exhibitions in the country.

He simply won the award which is second only to the Temple Medal, given annually for the best canvas in oils.

Is he a rich man? No. He just has no affinity for that which most of us spend the better part of our lives trying to earn, borrow or steal.

As a disabled World War 1 veteran, he receives a small disability allowance. "I eat," is the way he passes off the question of currency necessity. The "we" refers to the three in his household, at 327 W. Gay St., himself, Mrs. Ora Pippin, to whom he has been married since 1920, and Jack, a well-fed, spoiled German shepherd dog, who is 11.

At 58, almost 28 years after the battle is over, perhaps, one gets out of the notion of talking other people into believing he is a hero. That's probably the reason he never mentions that he got the bullet wound which paralyzed his right arm in a trench in France.

Received Croix de Guerre

That's probably the reason he never mentions the Croix de Guerre he was awarded by the French for heroism. And that's probably the reason he never mentions the Purple Heart his own country did not present to him until last fall, 27 years later.

Before his enlistment in 1917 with the heroic 369th Infantry of New York, he lived in Goshen, N. Y. He went there as a boy, having been born in West Chester, Pa. Baltimore, Md.

When the war ended for him with his injury, the urge to paint overpowered him, despite the handicap of a partially paralyzed right arm. His left arm was still whole; so he used it to support the right, and painted—a darn sight better than a whole lot of people with two good arms.

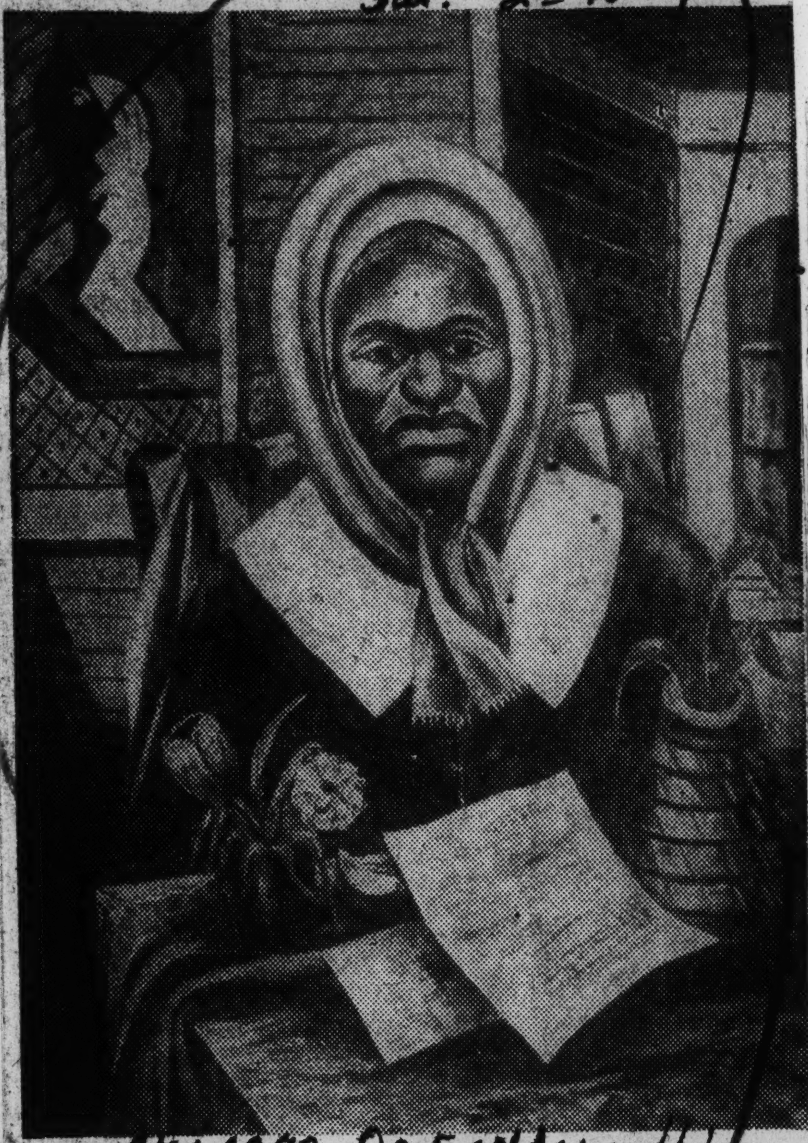
He does much of his work at night or whenever he feels like working. It is simple in construction, with color contrasts tastefully made. Art critics, attempting to give a name to his particular type of painting, first called it primitive, and then something else, until they ran out of names.

He is highly appreciated, and his work, in constant demand, can be found in the country's leading galleries and art institutions, as well as in the homes of people who can afford expensive tastes. He is very popular with motion picture stars, many of whom lie in anxious wait for a Pippin canvas.

37a

PRIZE WINNER IN DIXIE SHOW

Sat. 2-16-46



Chicago Defender, Ill.

Oil painting by John Howard, head of the art department at Arkansas Agriculture, Mechanical and Normal College, Pine Bluff, which took second prize in the 1946 Exhibition of Arkansas Art. Entitled "Old Lady With A Picasso And A Letter," the painting was the first work by a Negro to win top honors in the art show history of Arkansas. It will be exhibited with over 100 selections entered in the contest by top-ranking artists of the state.

37a Gen

Missouri Artist's Work in Textbook

The Cost
Jefferson City, Mo.

JEFFERSON CITY, Mo.—"Living in our Communities," a new high schol civics text book recently released by Scott, Foresman and company, educational book publishers, contains in the section on contemporary American art, a painting done by Miss Pauline Clay. The picture, "Carter's Little Filling Station," was completed by Miss Clay in 1944 while an art student at Lincoln university in Jefferson City, Mo. The original, in oil, attracted the attention of Time Magazine while exhibited at Atlanta university. A two-column treatment, accompanied by a reproduction of the drawing, appeared in the issue of April 9, 1945. Other artists rpresented in the book are Thomas Hart Benton, Grant Wood, Steuart Curry, Aaron Behrod, Paul Sample, Charles Burchfield, George Bellows, John S. DeMartelly and other famous contemporary painters of the American scene.

Miss Clay is the only Negro painter represented among the painters selected. She is now teaching at Kinloch high school, Kinloch, Mo.

Sunday 6-2-46

Edward Krug of the University of Wisconsin, and James Quillen of Leland Stanford university, are co-authors of "Living in Our Communities."

ART Today ★ From Serious Themes to Surrealist Fancies

by Marion Summers

ALBERT ABRAMOWITZ, whose exhibition of paintings and prints closed Saturday at the New Age Gallery, is an artist with a message. His art is concerned with the suffering of the Jews as an oppressed people. He shows them harassed by war, uprooted and driven. Even in the simple delineation of Jewish types the pathos of their suffering is stamped upon them. Unfortunately, Abramowitz's artistic language is not powerful enough to carry the weight of his message. His somberness has a tendency to be dull, and only occasionally does his poignancy rise above the purely sentimental. Hampered by an academic style, which leans toward the literal and superficial, he never meets the challenge of his material. The subject requires power, emotional depth and bitterness, but we are given instead a muted sadness expressed in slack and uninspired painting. In his woodcuts Abramowitz shows a little more directness and strength.

*

THE ACA Gallery is exhibiting the war of two women—Claire Mahl, winner of the Eighth Annual Competition for a one-man show sponsored by the ACA, and Dahlov Ipcar.

Claire Mahl is a promising artist. She paints in a low key, with breadness and emotional intensity. However, as with so many contemporary artists, it is not always clear what she is being emotional about. It is the kind of painting which expresses an inner tension without in any way revealing the nature of that condition. At times this tension comes through in a soulfully tortured figure; at other times it dribbles away into aimless effusions in paint.

Dahlov Ipcar, on the other hand, seems to have no problems. She paints life on a farm in Maine, a life she knows at first hand. But, curiously enough, it is the kind of art we would expect from someone whose conception of farm life is limited to "House and Gardens." All her work has a dainty and powdered air. Her people are doll-like, her horses pleasantly plump and her bulls very cute. It is a child's vision, not as painted with the directness and simplicity of a child but with the charm and sweetness of illustrations for a children's book. Nowhere is there any of the feeling for the rigors of farm life, the hard struggle with nature, the biting winter snows, the hot summer's sun or the smell of the earth. Sometimes she produces a picture which is slightly more than pretty and only rarely, as in the portrait of her father, the sculptor William Zorach, does she paint an honest one.

* * *

ART is full of dream worlds these days. Scratch an artist and you find a frustrated psychiatrist. The Modern Library "Freud" is cheap enough for even the struggling artist, and if a man doesn't know what to paint he can always pick up his Freud and dream. Some of the dreamers have horrible nightmare and are highly regarded in art circles, others just have pleasant dreams and sell lots of pictures.

Karl Priebe, a young western artist exhibiting at the Perls Galleries, has pleasant enough dreams which probably sell fairly well as boudoir decorations. His dreams are full of little birds, which have somehow wandered in from Morris Graves' paintings, and fantastically unreal Negroes who float about carrying pretty flowers and playing flutes. Priebe's Negroes are not the ordinary people we know. They are doe-eyed, delicate creatures, half savage, half ballet dancer, dressed in fanciful, spangled tights, doing things which not even people in a dream would be caught doing. All this Priebe paints in a gamut ranging from baby blue to pink. Did we say pleasant dreams? We meant silly dreams.

Apparently, some people are still willing to pay for the artistic evidence of other people's nightmares. Enrico Donati, a Surrealist, is showing 12 recent paintings at Durand-Ruel, which should mean that he is in the money. All 12 are accompanied by fancy French titles that have nothing at all to do with the pictures themselves. These visions of what appear to be disected genitals and entrails float like iridescent fantasies against a lurid blue universe. Perhaps they are the symbols of the decay of bourgeois culture, which should jar the bourgeoisie out of its complacency—an argument often forwarded by Surrealists to justify their art as progressive. Unfortunately, the bourgeoisie seems to revel in its own decay.

Exhibits Art At Shaw University

The art department of Shaw University recently presented its first art exhibit of the season. On display were works done in numerous media by J. Alexander Broady, instructor in art at the university. Mr. Broady is shown above with one of his works done in clay which attracted wide attention. It is 'The Black Woman with a Flower." The art instructor, who went to Shaw this year, is a graduate of Bluefield State College, W. Va., and holds the master of fine arts degree from Columbia University.

Negro Artist, His Army Career Over, Now Painting Curbs

BY TOMMY HILL
News Staff Writer

Drawing and painting things have been the favorite hobby and occupation of former Army Sgt. LeRoy Threadgill since he first began decorating his first grade school books, but today he feels there is no art in drawing a straight line.

Today, with an Army career behind him including special citations for his art work in the field of visual education and morale among Negro troops, Threadgill is employed in the paint department of the Birmingham Traffic Department. His job is painting, just as it was in the Army, and just as was his chosen hobby, but instead of graceful curves and delicate shades, Threadgill makes broad, flat, yellow lines in curbs and streets with a wide, clumsy brush. Often he merely carries the bucket.

Back in his grammar school days, when he first began drawing pictures in his books, his favorite character was Jiggs of the Bringing Up Father cartoon strip. He soon graduated to cowboys, however.

While a student at Parker High School, Threadgill's talent became known and his first jobs included drawing pretty pictures on notebooks of fellow students, especially those belonging to the girls.

He then was called upon to draw and paint posters for school games and productions, and he also managed to do free lance painting for stores in Birmingham. He even managed to take a sight-seeing trip, paid for by free lance art work en route. Then came a call from Uncle Sam.

He entered military service on Aug. 8, 1941, serving until Dec. 20, 1945.

Like all artists, Threadgill found a place in military life — he was made a cook. Later assigned to the training unit of the reception center at Ft. Benning, he soon was made a classification specialist. His subsequent jobs were personnel technician, drill sergeant, artist, and visual aid instructor. In the latter category, he was instructor to an illiteracy class. He also conducted an art class for the USO.

A series of cartoons and drawings soon appeared in training manuals, as a result of Threadgill's work. Tips on soldiering, and manual of arms instructions were pictured for Negro recruits. For this, and for other work, including acting as master of ceremonies at shows, Threadgill was awarded a certificate of commendation by Col. John P. Edgerly, commanding officer, at a special parade ceremony.

Birmingham newspapers later carried accounts of formal presentation of an oil painting to the Ft. Benning Negro Y. M. C. A. The painters were Threadgill and Edward Montgomery, Negro, also of Birmingham.

Threadgill works with charcoal, water colors and oils with equal ease. Within a space of a few minutes he can turn out a caracature of Hitler, or some other personage, that appears to be the result of hours of labor.

Between jobs with the city, he sketches and turns out pencil drawings. City employes often drop in the sign shop to watch him work.

He has had no formal art education, but has read many textbooks on the subject, and hopes to get into the field of commercial art in some way. A man of varied talents, he also has served as a tennis instructor, and a newspaper reporter.

6 N.Y. Artists Win 7 Awards at Atlanta U.

ATLANTA, Ga.—Six New York artists, whose works are entered in Atlanta University's fifth annual exhibition of paintings, sculpture and prints by Negro artists, have won awards in the 1946 competition, which opened to the public Sunday, March 31, in the university library. They are Charles White, a two-time winner, whose painting in tempera "Two Alone" received the $300 Edward B. Alford Purchase Award for the best portrait or figure painting, and whose lithograph, "Hope for the Future," won the top print prize of $25; Joseph Delaney, whose oil painting, "East River," won the John Hope Purchase Award of $250 for the best landscape; Ellis Wilson, a Guggenheim Fellow, 1944-46, who is winner of the first Atlanta University Purchase Award of $150 for his oil painting, "Allen"; Richmond Barthe, whose head in plaster, "The Angry Christ," won the first sculpture award of $250; Elizabeth Catlett, winner of the second sculpture award of $100 for her terra cotta head "Young Girl," and Roy de Carava, winner of the third Atlanta University print award of $10 for his silk screen drawing, "Pickets."

OTHER WINNERS

Other awards went to the following: Leonard Cooper of Salinas, Calif., who took the first Atlanta University Purchase Award for water color of $125 for his landscape, "Before the Rains Came"; Franklin M. Shands of Oxford, Ohio, who received the second award of $75 for his water color, "Black Way," and Wilmer Jennings of Providence, R. I., who won the second print prize of $15 for his wood block drawing, "Dead Tree."

Honorable mention was accorded to Donald Reid of Brooklyn, N. Y., for his "Negro Worker"; to John Howard of Pine Bluff, Ark., for his "Still Life," and to Charles Stallings of Baltimore, Md., for his sculptured "Saxophone Player."

Among the artists whose works are shown are Frank M. Alston Jr. of Washington, D. C.; Allen Crite of Boston, Mass.; Frederick Flemister of Atlanta, Ga.; Alice T. Gafford of Saugus, Calif; Palmer Hayden of New York; Mark Hewitt of Brooklyn, N. Y.; George H. Ben Johnson of Richmond, Va.; Henry Jones of Philadelphia; Helen Lampkin of Wilmington, Del.; Frank Neal of New York; Allison Oglesby of Detroit, Mich.; James D. Parks of Jefferson City, Mo.; John D. Robinson of Washington, D. C.; Jenelse Walden of Atlanta; Robert Willis of Decatur, Ga.; John Wilson of Boston, Mass.; William E. Artis of New York; Eloise Bishop of New York; Selma Burke of New York; Clarence Lawson of Chicago, Ill.; Vernon Winslow of New Orlaens, La.; Charles Osborne of West Medford, Mass.; Ernest Crichlow, of Seattle, Wash., and Margaret Goss of Chicago.

Roland McKinney, director of the Pepsi-Cola Art Competition, was the speaker at the opening of the exhibition March 31. A leading authority on contemporary art, he is widely recognized as a museum director, and was formerly director of the Davenport Art Gallery, the High Museum of Art, the Baltimore Museum of Art and the Los Angeles County Museum.

Red Cross Faces Turn Red at GI's Painting

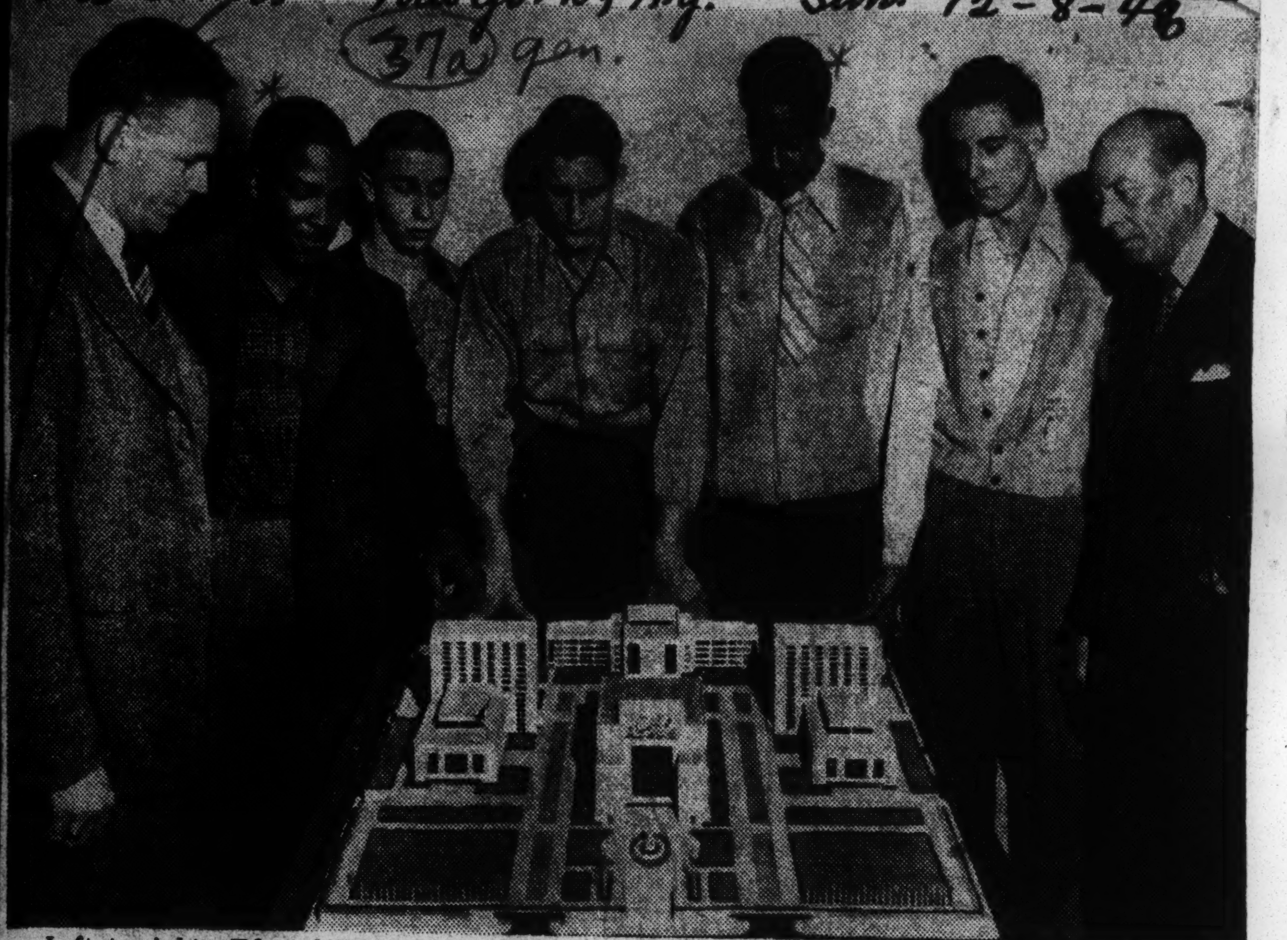
FRANKFURT, Germany.—A scheduled tour of Red Cross clubs in Germany of an exhibition of prize-winning paintings was hastily called off last week after the contest winner turned out to be a colored sergeant, Gilbert Cartiero.

Sergeant Cartiero's canvas, which left Red Cross faces very red, showed a colored GI in an intimate bedroom scene with a German girl.

THE WINNING MODEL FOR CITY CENTER AS WAR MEMORIAL

The Times New York, N.Y. Sun. 12-8-46

37a gen.



Left to right: Edward Koehler, instructor at the High School of Music and Art; Alfred Broderick, Ronald Waters, William Spirer, John Mashburn and Robert Leask, students, and Edward Alden Jewell of The New York Times.

The New York Times

An exhibition of scale models of a proposed New York City war memorial, the work of architectural students of the High School of Music and Art, will be held in the art offices of the school, 135th Street and Convent Avenue, on Friday afternoon and Saturday evening, it was announced yesterday.

The proposed memorial would include an opera house, a concert hall, municipal theatre and art gallery, all of which would be located in the area from Forty-eighth to Fifty-first Street, west of the Avenue of the Americas.

The project was planned last spring, the announcement said, when the students read an article by Edwin Alden Jewell, art critic of THE NEW YORK TIMES, suggesting the construction of a city center, "culturally representative" of New York, as a World War II memorial. 12-8-46

Supper And The Crucifixion Shown

Daily World Atlanta, Ga.

By RUTH L. CORNELIUS

Jun 8-20-46

Three murals showing the Baptism of Christ, the Lord's Supper and the Crucifixion of Christ all by the artist Hale Woodruff will be unveiled in the main auditorium of Wheat Street Baptist Church, Thursday night, August 29. These murals, according to the thinking of this writer will make the two ordinances of Christianity and the Supreme Sacrifice more vivid and real to the believer and to the non-believer.

37a

The largest and center canvas shows the Crucifixion which is flanked on one side by The Baptism and on the other by The Lord's Supper. The two ordinances of Christianity as shown by Woodruff realistically convey the emotional sentimentality of the particular religious occurrence, not only to the artist but to the layman as well. That being true, they may well serve as sermons in themselves for many who have deaf ears to the words of the minister.

THE CRUCIFIXION

Tolerance for which there is such great need in the world today is vividly shown on the face of the Christ crucified as he hangs on the cross beneath the words in Greek and Latin and placed there by Pontius Pilate: "Jesus Of Nazareth The King Of The Jews."

Sorrow, and yet acceptance of the inevitable radiate from the faces of the two Marys as they sit at the foot of the cross, looking upward to the face of the Saviour.

The gathering of the storm clouds present a natural harmony of color showing the wrath of God as His Beloved Son hangs on Calvary.

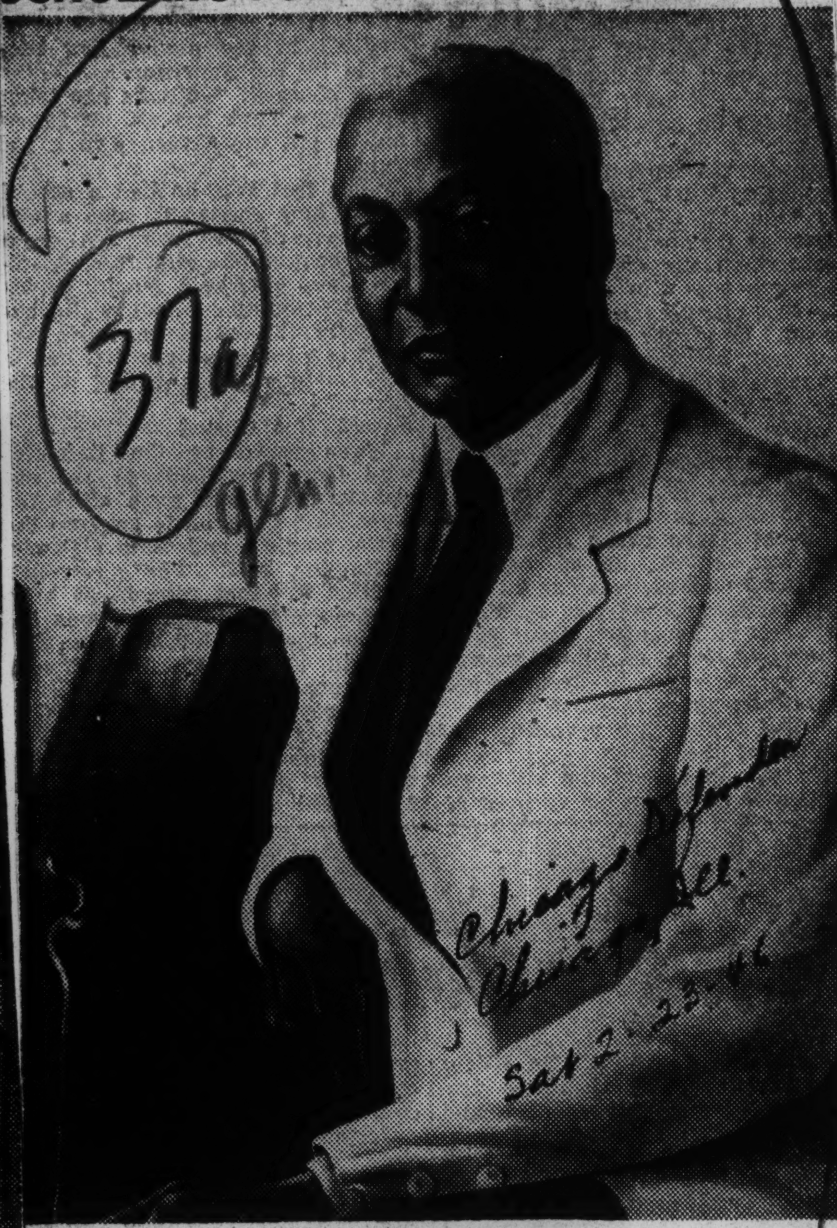
Manifesting realistic perspective, each mural holds to a continuity of interest regardless from which angle the view is taken. None of the real meaning of the religious incidents escape the observer, rather the impact of the real happening grows with the longer view.

As one looks at the well shaped legs of the Christ after the Crucifixion, immediately there comes the realization that they are so because the Scripture, "A bone of him shall not be broken," must be fulfilled—another great lesson in Christianity that magnifies the plan of the Almighty.

Truly no more fitting subject should hang behind and above the pulpit of the Christian church than that of Christ hanging on the cross between the two thieves which defines the reality of the ever presence of good and evil in the world and the possibility of forgiveness of the latter. Did not Christ promise paradise to one thief?

"Headlines," ink and gouache drawing by Charles White. An example of the art work being submitted to New Masses for the Detroit Art Exhibit which NM is sponsoring together with the National Negro Congress. This exhibit, a "Tribute to the Negro People," is being held the week of May 30 in Detroit as an answer to the racial antagonism promulgated by American Firsters there. For details, see page 24.

SCHOLAR'S PORTRAIT ON EXHIBIT



DR. ALAINE LOCKE

Notable portrait by Betsy Graves Reyneau which, together with 26 other portraits of Negro leaders, is in the Harmon Foundation exhibit at the Chicago Historical Society. Dr. Locke is arriving from the University of Wisconsin, where he has been appointed professor in the philosophy department, and will be guest speaker Sunday, Feb. 24, 3 p.m., at a program arranged by Mrs. Pauline Kigh Reed and Mrs. Hazel Anthony, co-chairmen for artists, and by Mrs. Ethel Smith, chairman of sororities and fraternities. The exhibit is sponsored by six Negro sororities: Alpha Kappa Alpha, Delta Sigma Theta, Iota Phi Lambda, Phi Delta Kappa, Sigma Gamma Rho, and Zeta Phi Beta. — Photo by Harmon Foundation.

Detroit Art Exhibit

A TRIBUTE TO THE NEGRO PEOPLE

by Negro and white artists of America, sponsored by NEW MASSES and the NATIONAL NEGRO CONGRESS.

MAY 30 to JUNE 6, 1946

An Exhibit of Paintings and Sculpture by American Negro artists a graphic exhibit by Negro and white artists expressing inter-racial unity.

Co-Chairmen:

JOHN SLOAN—internationally famed artist.

DR. W. E. B. DU BOIS—prominent historian.

C. LE BRUN SIMMONS—well-known Negro attorney of Detroit.

Calling all artists and other citizens to extend full cooperation and support to this exhibition—the first major cultural step in an attempt to break down nationwide discrimination against Negro artists in one of the country's key cities.

PLEASE WRITE FOR ENTRY CARD and INFORMATION BROCHURE to NEW MASSES.

NY Artists Rule Atlanta Exhibit

ATLANTA.—Six New York artists, whose works were entered in Atlanta University's fifth annual exhibition of paintings, sculpture and prints, won awards in the 1946 competition.

Charles White was a two-time winner, his painting in tempera, "Two Alone," receiving the $300 Edward Alford Purchase Award, and his lithograph, "Hope for the Future," taking the top print prize of $25.

Joseph Delaney's oil painting, "East River," Ellis Wilson's oil painting, "All ...," Richmond Barthe's plaster, "The Angry Christ"; Elizabeth Catlett's terra cotta, "Young Girl," and Roy de Carava's silk screen drawing, "Pickets," were other prize-winning exhibits by New Yorkers.

Other major awards went to Leonard Cooper of Salinas, Calif., for his water color, "Before the Rains Came"; Franklin M. Shands of Oxford, O., for the water color, "Back Way"; and Wilmer Jennings of Providence, R.I., for his wood block drawing, "Dead Tree."

Honorable mention went to Donald Reid of Brooklyn for his "Negro Worker"; John Howard of Pine Bluff, Ark., for his "Still Life," and Charles Stallings of Baltimore for his sculptured "Saxaphone Player."

$300 INSTITUTE AWARD

Wins National Art Prize

Eldzier Cortor, Chicago artist, won the coveted William H. Bartels prize of $300 for his oil painting "Day Clean" being exhibited at the Art Institute of Chicago, it was announced this week. Cortor was selected from among hundreds of contestants.

Two other Negro artists represented in the contemporary artists show at the Institute are Clarence Lawson, 620 St. Lawrence ave., a graduate student at the Institute; and Frederick Douglas Jones Jr., also a graduate student.

Cortor, who is only 30 years old, is living now with his wife and two children in a small apartment in New York on Cherry st., on the Lower East Side.

Painted All His Life

He is only a few blocks away from the Knickerbocker Village Housing project. Chinese, Italians, Armenians, Jews and a few Negroes live in this neighborhood which is an ancient part of New York.

Cortor, who says he has been painting all of his life, attended Englewood High School and Art Institute.

A short, frank-faced chap with a mustache, he is now working on a Rosenwald Fellowship which he was awarded in 1944 and which was continued in 1945. He has just returned from the South where he completed an eight months' study of Gullah Negroes. The prize work is a study made along coastal Georgia and South Carolina.

Cortor drove down with his family and stayed much of the time on St. Helena Island off the coast of South Carolina.

He commented on Negro leadership in the South which, he said, followed out the pattern of Jim Crow laid out officially.

Works Only In Oils

Of his painting he said, he tries to convey a message, but not point blankly. He works exclusively in oils, and he tries to understand all schools of painting.

When he was 21 he got a start on the WPA art project in Chicago. At that time he was an abstractionist painter, but has evolved to much more liberal expression since then.

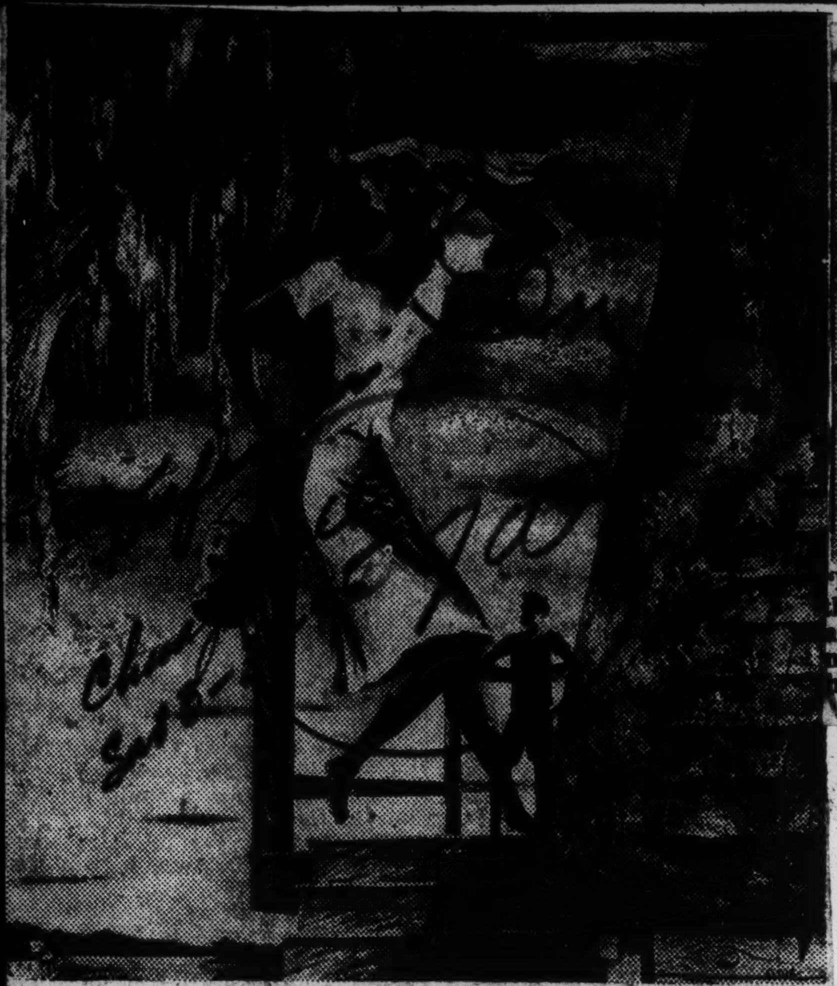
His wife, who taught school in Chicago, is of very great assistance to him, he indicated, as "she takes care of the business things."

Asked whether there were any special influences in his development as an artist, he said he was grateful to Katherine Blackshear, an Instructor at the Art Institute of Chicago, from whom he learned much.

The artist said that his paintings were rather scattered about at the moment. Some were with him in New York, others were in Chicago; some hung in galleries, and quite a number were in Washington.

He described himself as a slow worker.

Cortor was born in Richmond, Va., on Jan. 10, 1916.



"Day Clean" by Eldzier Cortor which won the William H. Bartels art award of $300 this week is a study in oil of Negro life on the Sea Islands off the coast of North Carolina and Georgia.

Winner of $250 Hope Award

"East River," an oil painting by Joseph Delaney of New York won the John Hope Purchase Award of $250 at Atlanta University's fifth annual exhibit which opened to the public, this week. Delaney, a former student of the Art Students' League, has had his paintings exhibited at the Metropolitan Museum, the Brooklyn Museum, the National Academy of Design, and the Riverside Museum.

Singer Receives Statue From Noted Sculptress

Chicago Defender

NEW YORK — Elinore Schaffle, world renowned sculptress, this week presented Carol Brice, contralto, with a life-size head of the famed singer. The ceremony took place at the home here of Miss Brice.

The head is done in beige color and carries a close resemblance to the artist. Miss Brice posed for Miss Schaffle last August while the former was teaching and the latter a student at the Music and Art Institute, Black Mountain, N. C.

The school in itself is something of an oasis in the South since Negro and whites participate in the curricula. Miss Brice was teaching music while Miss Schaffle, who has lived in Asheville for 15 years, was an art student at this institution of progressive education. *5-4-46*

Miss Schaffle studied under the great European sculptor Zatkin, and for a period before the war had also studied abroad. She likes to think of herself as having been born a "damyankee" in spite of her long residence in the South. Her father, Carl, she says, is an active supporter of the local unit of the National Council for Permanent FEPC in Asheville.

Asked how she happened to do the head of Miss Brice, the sculptress said "she presents such a well-rounded forehead, which is remarkable" but added, "you probably wouldn't appreciate that as much as I would—but it's there." She has done only two other Negro figures during her career. *5-4-46*

Children Produce Mural for Peace

The Worker New York, N.Y. Sun 5-12-46

By THE CHILDREN WRITERS WORKSHOP

PHILADELPHIA. — An eloquent appeal for peace has been painted by the sixth grade children of Durham Elementary School, 16th and Lombard Sts. Putting to shame the activities of such peace wreckers as Byrnes and Churchill, the children, mostly Negroes, produced a Mural 18 feet long by 3 feet high whose motif is that the peace can be won through cooperation and understanding. Under the title, "When Children's Friendships are World-wide, New Ages Will be Glorified," are shown children of all nations working together for peace.

Over thirty pupils, under the leadership of Miss Helen Harris cooperated in producing the mural. Three of these students Odella Kelly, George Blatch, and Isadore Brown possess real talent and Miss Harris feels that someday they will be well known artists. So enthused were the children about her project that they spent all their free time painting, many of them even gave up their recess and lunch hour so that they could paint. When it came time to paint the peoples of foreign countries the children spent many hours studying textbooks so that the costumes would be authentic in every detail. *Sun 5-12-46*

The mural is not the children's only contribution in the fight for peace. They have made over 15 Friendship Boxes that were sent to children of other lands and are hoping to hear from these children soon so that they can carry on their theme of World Brotherhood.

Philly Artist Exhibits 26 Oil Paintings in NYC

Afro American Sat 5-4-46 Baltimore, Md.

NEW YORK—Claude Clark, a young Philadelphia artist who has ideas on workers, placed on ings at the Roko Gallery, 51 Greenwich Ave., for a two-week exhibition Sunday. 26 oil paintings display.

The artist opines that workers and "just plain folk" are anonymous, and that neither has received enough sincere consideration, and believes in making statements without comment—a sort of paint-brush reporting.

Believes in Simplicity

Photographic detail is among the things in which he doesn't believe. A simple statement, with little embellishment, if any, is his way of getting at ideas, leaving the burden of making the idea poignant on the artist.

He has successfully accepted the challenge in this, the second one-man exhibition in New York in eight months.

Proving that a painter can put on color with a ladle as well as with a pinpoint brush, he has given sense to such titles as "The Slaughter," "How Do," "The Troubles I've Seen," "Guttersnipe" and "Rascal."

Not Portrait Painter

His exhibits include "Freedom Morning," which he did in 1944 on a commission by the Philadelphia Orchestra Association. It is an interpretation of Cpl. Marc Blitzstein's symphonic poem of the same name, composed in England in honor of colored troops.

"I'm not a portrait painter," says the artist, "because I don't feel that it expresses one's self—"I'm interested in people as types, or as individuals, whom I can paint as I please, without feeling that I must fill a prescription."

CLAUDE CLARK

She Picked Up A Brush And Daubed Her Way Into A Job

Chicago-Defender, Ill. 4-13-46

By THYRA EDWARDS

The most intriguing of the nine floors that house the Thomas Jefferson School of Social Science on the upper edge of Greenwich Village is the one devoted to art studio classes. One day last week I dropped in to watch Josephine Truslow Adams' class in painting.

A retired music publisher of 80 was putting the finishing touches on the last of 25 canvasses for his first one-man exhibit. Next to him a 13-year-old boy, a ballet dancer, worked on sketches for stage sets. He was developing, he said, something to fall back on when he's too old to dance.

There were hat check girls and waitresses, laundresses, housewives and harried mothers escaping after a confining bout with Johnny's measles. There were students too from professional art schools, come here to get what Miss Adams describes as fresh, sharp impact with life in art.

Find Of The Year

The find of the year, Miss Adams told me, was Leah Greer, 42-year-old war worker. Mrs. Greer had accidentally stumbled upon art when unaided and without previous instruction she painted a series of murals on the walls of a government building in New Jersey. Now at the Jefferson School she is beginning the study of painting as a career.

Class over, Leah Greer and I talked for a long while.

Mrs. Greer is a plump, dark-brown woman, neat, modest with a warm enthusiastic surprise at this new gift uncovered in herself. She grew up in Texas and lived in Dallas until 1942. She's the head of the family and supports an invalid mother and an eight-year-old niece. Her only son, a merchant seaman, is in a Marine Hospital, recovering from injuries suffered in a torpedo explosion.

Nonetheless Leah Greer is confident and enthusiastic. She got herself and her family out of Texas when after two years of night school study she passed a government examination for typists and landed a job in Washington. That was in 1942. In 1944 she was promoted to supervisor of files and moted to special searcher and transferred to the Office of Dependency Benefits at Newark, N. J.

In the Office of Dependency Benefits Mrs. Greer was on the trail of an elusive record when she stumbled into the newly constructed cafeteria and lounge where a corps of muralists were at work on the walls. She had never painted in her life. In fact, she had never seen anyone paint before but it looked pretty simple and more like play than work.

Forgot About Record

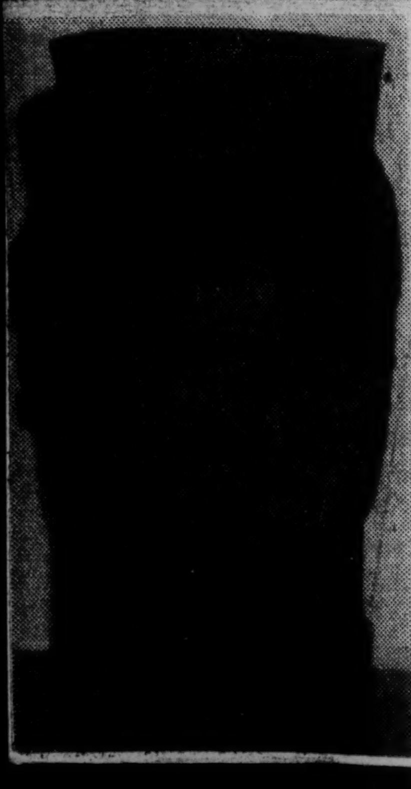
Mrs. Greer admits, a little apologetically, that she forgot about the elusive record, took up a brush and went to work on a 4 by 6 ft. panel, literally painting her way into a job as an artist. Three months later when she laid down the brush and resumed the record search she had covered the walls of two rooms with a panorama of American scenes of fish, fowl and farm life, all properly checked and approved by General Gilbert who had charge of the work.

When Newark dailies reported her as a great discovery, Mrs. Greer said quite simply, "I didn't realize it was supposed to be something difficult."

Mrs. Greer never heard of Cezanne, Picasso or Michelangelo. She hasn't seen the murals of Charles White, or Hale Woodruff. Right now, she said, she's just learning the difference between tempera, oil and charcoal, and finding them all good fun.

$100 For First Oil

Her first oil sold for $100 to a stranger who saw it on the subway as she was taking it home from the Jefferson School. Her second is hanging in the Hall of Arts on 5th ave. She has also chalked up a few book jackets to her commercial credit and is now finishing up the last canvasses for her first one-man show scheduled some time in May.



Valentine Exhibits West African Art

Times-Dispatch Richmond, Va.

MODERN museums, no longer mere storehouses of relics but lively participants in the cultural and educational life of their communities, have come a long way from their musty past. They see themselves nowadays as interpreters of the present through constantly changing exhibitions designed to offer contrasts and comparisons with local ways. What's happening today, is more intelligible in the light of what happened yesterday; and the ideas and achievements of far away and long ago, when presented in timely conjunction with current events, often serve to illuminate them, according to this theory. The Valentine Museum, more and more a museum of Richmond history, is currently exemplifying the new museum techniques with its February offering, "West African Backgrounds of the American Negro."

This exhibition, which opened recently, is designed to tie in with the present interests of three groups in the city: the Richmond public school pupils who are studying the Congo this term; the city-wide church groups who are this Spring devoting themselves to a concerted study of missions in Africa, and those of both Negro and white races studying race relations here. (Race relations week will be observed in Richmond February 10 to 17.) 2-10-46

"West African Backgrounds" aims to clear up some popular misconceptions as to the kind and degree of the culture from which our Afro-American citizens stem, and to indicate the contributions which they have made to American civilization.

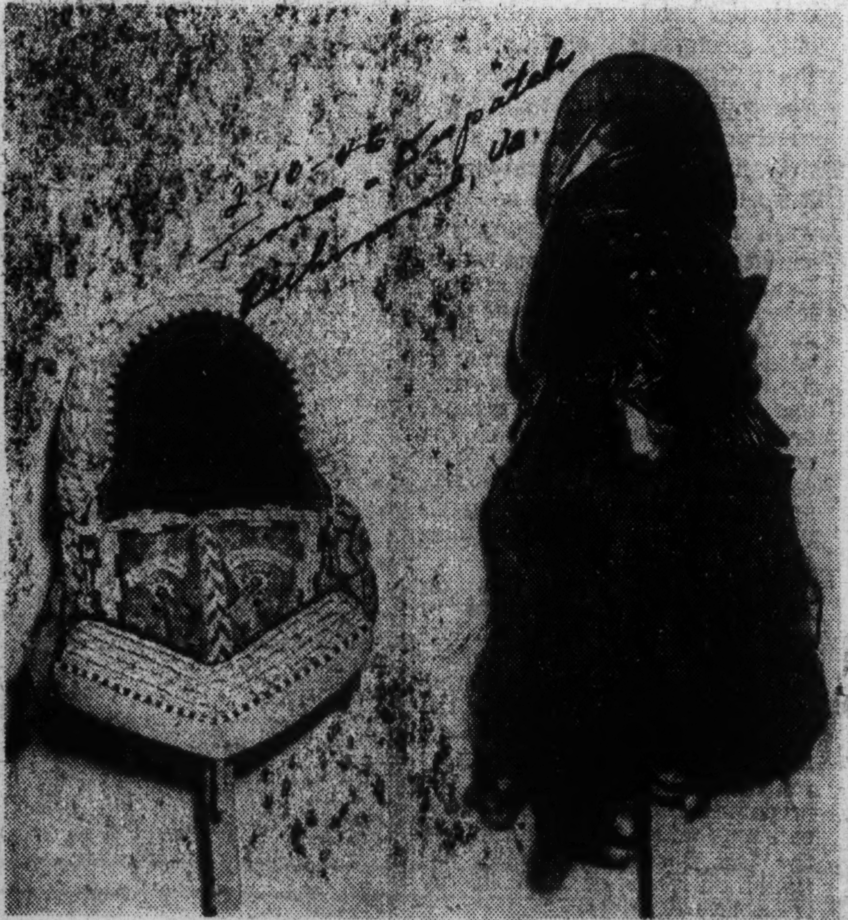
Many of the exhibits in "West African Backgrounds" have been lent by Virginians who are returned missionaries from the Congo, Liberia and Nigeria. Others are from the museum's own permanent collections. Among these is the Sullivan collection of weapons and tools brought back by the English explorer, Henry Stanley. Stanley gave them to his American friend, Algernon Sydney Sullivan, who presented them to the Valentine Museum in 1915.

There is also a supplementary loan exhibition, "The Negro in American Life," from the Council on Intolerance in America. This is planned to show the contributions made by Negroes to culture and scientific advancement in the United States. A group of life-sized photographs of life in the Belgian Congo has been borrowed from the Belgian government information center. These pictures were made recently by Photographer Andre Gauvin, in company with John Treville Latouche, of Richmond, who wrote the explanatory text.

The exhibition includes examples of the primitive culture of the African Negro, and of his later attainments in the arts of weaving and textile design; in sculpture, weaponmaking and household crafts. A sizeable group of musical instruments suggests his love of music and rhythm, and his skill and originality in fashioning guitars, xylophones, jews' harps and drums from the materials at hand in the jungle. 2-10-46

"Jungle drums" or "African radios," which have often intrigued the imagination of white men unable to fathom the way in which they transmit messages for hundreds of miles with uncanny speed, are here in a variety of models. They are designed according to the purpose for which they will be used which may be anything from calling pupils to school to rolling out the more complicated beat of the two-tone drums.

The museum's presentation of the examples of native African culture is to be supplemented this week, "Race Relations Week," by showings of sound films on African subjects and by a program of recorded African music. The films will be shown with the new 16 mm. projector recently acquired in the studio formerly used by Edward V. Valentine, the sculptor, now converted for use as an auditorium. Each program will last for an hour. Showings will be made to school and church groups by appointment, as seating space is limited.



—Staff Photos by Mike O'Neil

2-10-46 Times-Dispatch Richmond, Va.

On exhibit at the Valentine Museum are these masks (immediately above) worn by medicine men in the Congo. The big black one, shiny as patent leather, is carved from wood. The "beard" is of black raffia. The other mask is made of a beaded material with a halo effect of tiny shells.

* * *

2-10-46

Typical of African fetishes is the one at top, left. Natives worshipped the spirit supposed to dwell within the idol rather than the idol itself.

* * *

The poison cup of carved wood, at right, carries a "royal design" around the top. An heir to tribal leadership creates a new sign which becomes his symbol when he is chief.

James Crawley, aged 10, paints a scene from his native Virgin Islands at the Virginia Museum's class for Negro children.

—Whitaker Studios

Colorful Imaginations

Times-Dispatch

Negro Children at Virginia Museum Creative

Richmond, Va.

By G. Watson James, Jr.

2-10-46

VIRGINIA is destined to have in the not distant future a group of creative Negro artists who will carry on the fine work of George H. Ben Johnson and Leslie Bolling. This conclusion was reached after observing art classes for Negro children at the Virginia Museum of Fine Arts. The enrollment has already reached 40—12 girls and 30 boys in the age group from 6 through 14.

There is no formularized instruction given in either the classes for Negro or white children. The would-be artists can choose their own materials. Incidentally, paint is the most popular medium, according to Miss Pricilla Crum, assistant in education. 2-10-46

"Informality prevails," she said, "and there are no problems in discipline. The children choose their own subjects. If ideas are slow in coming, the pupils are stimulated with individual talks. Instruction is entirely individual, and given only when the child expresses or clearly shows the need for it. The class' objectives are a good time, increased imaginative and expressive powers, to promote self-assurance and develop appreciation."

Come along on a visit to this Negro children's class of a Saturday. First one enters a long, high-pitched room with plenty of light that is warm and comfortable. Forty children, each before an easel, are lost to all but what they are trying to create. Circulate about the room—look at what is being painted, listen to the questions and answers. Probably your experience will be similar to what ours was the other day.

We were looking over the shoulder of Byron Williams, age 12, who was painting "A Prize Fight."

"Can you tell us about your picture? Did you see this fight?" asked Miss Crum.

"No, mam, I imagined it," Byron replied.

Miss Crum shot another question: "Have you seen fights in movies?" Again Byron drawled,

"No, mam."

Just 'Backgrounded' It

Miss Crum's appreciative eyes rested on the red background color that Byron had chosen. She was curious why her charge had used it. Byron's answer was conclusive. "I just backgrounded it with red. I thought it would look best." This admission in the face of a later one that his favorite color was blue. In short, the creative artist in Byron was dominant over his personal preference.

2-10-46

But Byron wasn't through. He had heard about the Children's Studio from his alert public school art teacher, Miss Grey. He was going to be a painter when he grew up, and he knew he could earn a living with art.

The next stop was at Franklin Crawley's easel. Franklin is 10, and up until "one year and seven months"—he's got it down to the day—he lived in the Virgin Islands. The little artist was very busy painting a scene from his former home in order to "tell" Miss Crum and the children of the class all about it. There was a cross fire of conversation between instructor and pupil which developed that Franklin was portraying palm and mespile trees, the latter much bigger than a palm tree; also that the reason the houses in the picture had no chimneys was very simple—the warm climate.

The third easel experience was a telling argument for what stimulation will do to the small as well as the mature artistic mind. We found a boy of 11 years painting a large adult-like portrait of Abraham Lincoln. The boy's sister, looking over the artist's shoulder, ventured the information that her brother had seen pictures of the Great Emancipator in his history book and wanted to do one like them.

Here was Miss Crum's opportunity, and she took full advantage of it. She suggested that the little fellow do Lincoln at some particular time in his life, backing up this suggestion with some questions as to what the embro painter knew about Lincoln.

2-10-46

It came out in a torrent of short sentences: "John Wilkes Booth shot him in the back in a theater. He shot him from a door behind. Then they arrested the doctor for treating Booth. He committed suicide."

Fifteen minutes later, another "peek" over this boy's shoulder. The whole drama of Lincoln's assassination was taking shape: Booth coming through the door with gun in hand. Mr. and Mrs. Lincoln sitting in the box. So much for stimulation.

Now followed another form of stimulation. The class was invited to take a turn around the museum's gallery of contemporary paintings—no comments barred. Strange to say, the girls of the group were more interested in this excursion than the boys, the latter preferring to stick to their easels.

'Crucifixion' Favorite

ON THIS tour, the group's favorite painting was Fred Nagler's mystical "Crucifixion." A great big "why" was in Miss Crum's mind. Here were some of the answers: "Because it says about Jesus." "They are getting ready to crucify our Lord." "The people in the front feel so sorrowful, but in the back they act like they are watching a circus." "The lady in the front is weeping for her child. She didn't want them to him." "The people in the front are weeping and praying for their Lord."

Some of these answers may be naive criticism, but they open the road to mature appreciation.

2-10-46

And last, but in no manner least, the group's reaction to the much-discussed and often-not-understood painting, "Young Girl," by Theodore Polos. Wouldn't Edwin Alden Jewell and some of his critic conferees have revelled in the observations which came after Miss Crum's query: "What do you think about this girl? What kind of a girl is she?"

"Sad-sour-lonesome," was the unanimous opinion.

America. New York, N.Y.

Arkansas Artist Wins $100 Prize

Afro-American
Baltimore, Md

CONWAY, Ark.—John Howard of Pine Bluff, Ark., recently won one of the highest awards in the first all-inclusive art show in the history of Arkansas.

He received the $100 purchase prize offered by the Little Rock Museum of Fine Arts for his oil painting, "Old Lady with a Picasso And A Letter," which he had entered in the 1946 Exhibition of Arkansas Art. Sat 2-16-46

Howard, self-trained artist, is head of the art department at Arkansas Agricultural, Mehanical and Normal College of Pine Bluff. His painting will be featured in an exhibit of the more than 100 selections entered in the contest.

Forum On Negro Artists

Daily Worker

The Negro as an Artist is the subject of a Forum at ACA Gallery, 63 E. 57 St., Friday evening, Jan. 18 at 8:40 p. m. 1-16-46

Speakers include Lillian Smith, author of Strange Fruit, Gwendolyn Bennett, director of the George Washington Carver School, Arnaud D'Usseau, co-author of **Deep Are The Roots** and William Lawrence, composer and instructor at the Metropolitan Music School.

The meeting is the second of a series jointly sponsored by the ACA Gallery and Artists League of

Former Coast Guard Artist Now Plans New Project

Afro-American
Baltimore, Md 2-2-46

Jacob Lawrence, 28, Considers Depicting Battle Scenes as Guggenheim Fellow

NEW YORK — Recently discharged from the Coast Guard after 25 months of service in the public relations division as a combat artist, Jacob Lawrence, 28, is now working under a Guggenheim post-service fellowship.

Speaking during an exclusive AFRO interview in his Brooklyn home, where he lives with his wife, Gwendolyn, also a painter, he revealed, "I have a project in mind already.

"I may do a series of paintings on battle scenes in the war and activities on the home front. It may also deal with the lives of men in the service. However, it's still an idea and has to be worked up."

A Rosenwald Fellow Twice

A two-time winner of the Rosenwald Fellowship, Lawrence was widely acclaimed for his series of 22 paintings on the life and death of John Brown, the abolitionist, which was called one of the most successful local art shows.

Commenting on the paintings, which were completed in New Orleans in 1941 as a project for his second Rosenwald Fellowship, he pointed out, "It was my own idea to choose John Brown."

Although he did all his research in New York at the Schomburg Library, he explained, he picked New Orleans as the site for his work only because he had never been South before and wanted to make the trip.

Complete in 6 Months

The entire series of 22 paintings, completed in six months, were exhibited at the Downtown Gallery for three weeks recently and are currently being shown at the Harlem Library where they will remain throughout Negro History Week. 2-2-46

The paintings depict John Brown as a deeply religious man, who, according to Lawrence, "believed it was not right for one person to own another human being."

They depict Brown organizing his mixed band raising money in land speculations to carry on his work, giving military training to his followers; the Harpers Ferry incident, his stay in jail and also his hanging.

Other Works Exhibit

As a Coast Guard artist, he did many paintings on service men's activities, many of which were shown at the Museum of Modern Art, together with 60 paintings on colored migration from the South done on connection with his first Rosenwald Fellowship.

He received $1,500 for the first year on the Fellowship, the same amount for the second year; and $1,200 the third year. The Guggenheim Fellowship, also for a year, carries a $2,500 grant.

Explaining his interest in painting, he said: 2-2-46

"When I was a kid of 13, Charles Austin, an artist who is not well known but a master in the field, gave me my first lesson. I was determined to stick to painting after that."

Native of New Jersey

Born in Atlantic City, N.J., on Sept. 7, 1917, he came to New York in 1930 and studied at the American Artists' School from 1937 to 1938. The following year, he did his first professional work as an easel painter on the Federal Art Project.

He has had exhibitions at the American Artists' School, 1939; the Baltimore Museum of Art, 1940; the Museum of Modern Art, 1944 and at the Institute of Modern Art, 1945.

A Prize Winner

He was awarded the $500 Pulitzer Prize of the Metropolitan Museum in 1942 and won second prize at the Colored Exposition in Chicago, 1940.

In addition, he is represented in the permanent collections of Howard University, the Metropolitan Museum, the Rhode Island Museum, the University of Arizona and the Virginia Museum.

Negro Artist Is Prize Winner

The Informer
Houston, Texas

LITTLE ROCK, Ark. — (ANP) — One of the two highest prizes in the Arkansas Artists' exhibition at Hendriz college in Conway was won by John Howard, Negro art instructor at A. M. & N. college at Pine Bluff. It was the Little Rock Museum of Fine Arts purchase prize and was given for his painting, Old Lady with a Picasso and a Letter.

Howard, who was exhibiting at Hendrix for the first time, was praised by critics for recapturing the strength and simplicity of primitive artisans. The subject of his painting is a Negro mother, sitting with a letter before her, telling her of the fate of her son in World War II. A picture, after the style of Picasso, hangs in the background.

Critics write of Howard his "ability measures up to the theme he treats. Hs painting conveys strength and lasting qualities."

PAINTER AND DESIGNER — Vernon Winslow, instructor in Art at Dillard University is not only a painter but one of the few industrial designers in the race. He has designed objects for many national firms including Sears and Roebuck, Murry Superior Products Co. and Dixie Sales Co.

ELEVEN ART PURCHASE AWARDS, totaling $1,400, are being offered by Atlanta University for the best paintings, sculpture and prints, entered in its fifth annual exhibition of the works of Negro artists, to open on the campus March 31. Four of the awards are donated by Edward Allord, art patron of Boston, Mass.

Through these annual exhibitions, begun in 1942 under direction of Hale Woodruff, Atlanta University has given $3,800 in cash purchase awards. Ten of the annual art awards are based on the decision of a jury of selection, while the eleventh is a popular award for the best painting in oil. Afro

The highest prize, $300, will be for the best portrait or figure painting in oil. The two next awards, in the oils, are $250 and $150. One hundred dollars will be given for the best sculpture and $25, $15 and $10 prizes for the three best prints. 2-17-46

Only original paintings, sculpture and prints will be eligible.

Purposes of the exhibit are to present the best creative work by living Negro artists, to encourage Negro artists to achieve as high standard of work as possible, to bring to light undiscovered talent and to stimulate art education.

The exhibit will be open to the public a month, closing April 28.

NMU Displays Works of Merchant Seamen

Afro-American
Baltimore, Md

NEW YORK—The paintings of 10 colored merchant seamen, whose works have appeared in various exhibitions, are on dis-

play in the Recreation Hall of the National Maritime Union here during Negro History Week. Sat

The display includes: "Entrance to Trinidad," Marcus de Roche "Red Sails" and "On the Horizon," Cameron Hunt; "Frank Sinatra," Robert Johnson; "Pin-Up Girl," Uriah Jones; "The Fish Story," William Lindsey; "Bare Trees," William May; "Sunset," Alfred Rose; "Autumn," Hugh Samuels: "Sails and Sea Gulf,"

and "Red Sky," William R. Simmons, and "The Bow-Tie," George Wright. 3-2-46

Art Exhibit To Be Sponsored By College Fund

NEW YORK—An art competition out of which the United Negro College Fund hopes to acquire a symbol to typify the work it is doing was announced last Friday by William J. Trent, Jr., executive director of the Fund.

Open to all students of the 32 participating institutions of the Fund, the competition began on February 1 and will close at midnight Sunday, March 17. A substantial cash award will be given to the artist making the best design. 2-8-46

An impartial panel of distinguished Negro and white artists will inspect each of the drawings offered and will make the determination of the winner, Mr. Trent said.

ARTIST IS HONORED: Horace Pippin, painter of Philadelphia, is presented with the J. Henry Scheidt Memorial prize of $300 for his painting in oil of the "Milkman of Goshen." Pippin is the holder of the Purple Heart. Joseph T. Fraser Jr., secretary of the Philadelphia Academy of Fine Arts (left) presents the awards. The painting also is shown.

NEGRO IN ART DISCUSSED

Race Contribution Is Subject at Manhattanville College

The contribution of the Negro race to art was discussed in a forum yesterday at Manhattanville College of the Sacred Heart, Convent Avenue and 133d Street. The principal speaker was Sterling A. Brown who is a professor at Howard University and also teaches at Vassar College.

Mr. Brown, who reviewed the gradual emancipation of the Negro in artistic fields, said that the strength of Negro art lay in its "honest, elemental quality."

The forum marked the opening of "Inter-racial Justice Week" in Catholic colleges throughout the country. Students from six colleges in this area spoke at the forum, and prizes were awarded for student posters, essays and plays on inter-racial subjects.

Man Fractures Ankle In Plunge Into Well

MONTGOMERY, Ala., March 6 —(AP)—Stepping on rotted planks which covered an abandoned well, Allen Rankin plunged 40 feet to the bottom Tuesday and suffered a fractured ankle and multiple bruises.

Rankin, former reporter and now a short story author and free lance magazine writer, was arranging the works of Bill Traylor, widely known Montgomery Negro painter, for pictures at the time of the accident.

SIX ARTISTS WIN SEVEN AWARDS

Atlanta, March 28.—Six New York artists, whose works are entered in Atlanta University's fifth annual exhibition of paintings, sculpture and prints by Negro artists, have won awards in the 1946 competition, which opens to the public at 4:00 p. m. on Sunday, March 31, in the university library. They are Charles White, a two-time winner, whose painting in tempera "Two Alone" received the $300 Edward B. Alford Purchase Award for the best portrait or figure painting, and whose lithograph, "Hope for the Future" won the top print prize of $25; Joseph Delaney, whose oil painting "East River," won the John Hope Purchase Award of $250 for the best landscape; Ellis Wilson, a Guggenheim Fellow, 1944-46, who is winner of the first Atlanta University Purchase Award of $150 for his oil painting, "Allen;" Richard Barthe, whose head in plaster, "The Angry Christ," won the first sculpture award of $100 for her terra cotta head "Young Girl," and Roy de Carava, winner of the third Atlanta University print award of $10 for his silk screen drawing "Pickets."

Other awards went to the following: Leonard Cooper of Salinas, California, who took the first Atlanta University Purchase Award of $125 for his water color "Before the Rains Came;" Franklin M. Shands of Oxford, Ohio, who received the second award of $75 for his water color "Back Day;" and Wilmer Jennings of Providence, Rhode Island, who won the second print prize of $15 for his wood block drawing "Dead Tree."

Honorable mention was accorded to Donald Reid of Brooklyn, New York, for his "Negro Worker;" to John Howard of Pine Bluff, Arkansas, for his "Still Life" and to Charles Stallings of Baltimore, Maryland, for his sculptured "Saxaphone Player."

Among the artists whose works are shown are: Frank M. Alston, Jr., of Washington, D. C.; Allen Crite of Boston, Mass.; Frederick Flemister of Aalanta; Alice T. Gafford of Saugus, California; Palmer Hayden of New York; Mark Hewitt of Brooklyn, New York; George H. Ben Johnson, Richmond, Virginia; Henry Jones of Philadelphia, Pa.; Helen Lampkin of Wilmington, Delaware; Frank Neal of New York; Allison Oglesby of Detroit, Michigan; James D. Parks of Jefferson City, Mo.; John D. Robinson of Washington, D. C.; enelse Walden of Atlanta; Robert Willis of Decatur, Ga.; John Wilson of Boston, Mass.; William E. Artis of New York; Eloise Bishop of New York; Selma Burke of New York; Clarence Lawson of Chicago; Vernon Winslow of New Orleans; Charles Osborne of West Medforl, Mass.; Ernest Crichlow of Seattle and Margaret Goss of Chicago.

Tuskegee Sculptor Gives Exhibit

TUSKEGEE, Ala.—"This is your clay," said William E. Artis, Harmon Foundation sponsored sculptor and ceramist, as he conducted a demonstration of clay modeling here at Tuskegee, Feb. 27. Unfinished bust of two boys were on exhibition as the two stood besides their respective bust.

Mr. Artis stressed the possibilities of developing the manufacture of clay products here. He pointed out the supply of plenty clay for clay work.

Born in North Carolina, Mr Artis turned out bowls, flower pots and vases while serving in Italy where he astounded an Italian family with his clay work. He lectured on his European experiences while completing his bust.

Mr. Artis won a scholarship to the Art Students' League of New York and later studied at Greenwich House Ceramics Center and the New York State College of Ceramics.

Panel Of Artists To Judge College Contest

NEW YORK—Six leaders in the field of art form a panel of judges to select the winner of a symbol contest conducted among the 33 member institutions of the United Negro College Fund.

They are Leopold Arnaud, dean, school of architecture, Columbia University; James C. Boudreau, dean, art school, Pratt Institute; Stewart Klonis, director, Art Students' League; James J. Sweeney, director, department of painting and sculpture, Museum of Modern Art and E. Sims Campbell and Charles Alston.

Langston Professor Wins Wide Acclaim

LANGSTON — It was announced today that Eugene Jesse Brown, instructor of Art at Langston university, won special recognition recently in Tulsa on the occasion of the Sixth Annual Exhibition of Oklahoma Artists at the Philbrook Art Center.

Mr. Brown's entries which will be displayed with those of other Oklahoma artists during the remaining days of May include an oil canvass entitled "The Art Class" and one lithograph called "Old Tourist's Hut." His oil painting was one among fifty-four accepted out of one-hundred eighty paintings entered while "Old Tourist Hut" was one of the forty-one accepted out of one-hundred lithograph pieces entered.

Afro-American Baltimore, Md.

Tiny Tim Could Go Places in This Jeep

Pfc. Harold B. Whiting of Plainfield, who is shown with his prize-winning scale model jeep at Indiantown Gap Military Reservation, Pa. Miss Ann Friga is helping him admire it. Jeep is now on display at Metropolitan Museum of Art in New York City.

Prize-Winning 'Jeep' Displayed in Metropolitan Art Museum

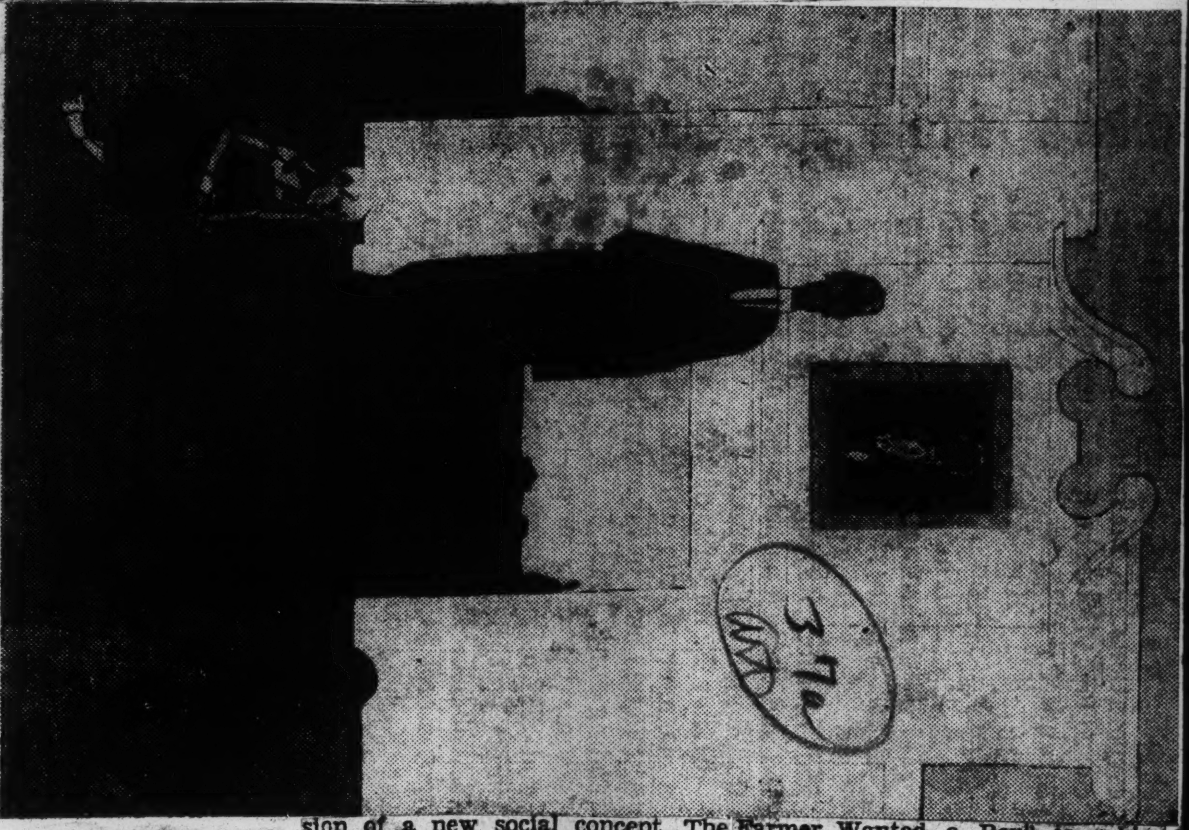
INDIANTOWN GAP, Pa.—"I never thought that something I made would ever be on exhibition in the Metropolitan Museum of Art," Pfc. Harold B. Whiting of Indiantown Gap, said when notified by officials.

In the past two months Whiting has won top honors in three arts and crafts contests for his 33-inch model jeep. He made it during off duty hours.

First Prize Jeep

The jeep took first place at Indiantown Gap, the same award for scale models in Baltimore, and finally won a blue ribbon in the National Army Arts and Crafts Exhibition in New York.

It was elected by the Metropolitan Museum of Art to be placed in one of their displays. Since its appearance there, Pfc. Whiting has had several offers to sell it.



2-4-46 **Ancestor Worship by Robert Gwathmey**

Paul Robeson Evaluates An Important American Artist

Daily Worker N.Y., N.Y.

By PAUL ROBESON 2-4-46

[*Robert Gwathmey's one man show is on view until Feb. 9 at the ACA Gallery, 61-63 57 St. Mr. Robeson's estimate of the artist appears as a foreword to the catalogue.*]

Gwathmey's art is simple, but to understand its full force and beauty, one must understand what motivates it. A Virginian by birth, he is one whose social thinking was shaped by the Declaration of Independence. He completely absorbed the principle that all men are born equal and with the right to equal citizenship. Surrounded in his early childhood in the South by the mockery of Jefferson's ideas, he began to feel a responsibility to the exploited people of the South.

This feeling of responsibility, at first unconscious, manifested itself in his work in various ways. In his earlier paintings, dealing with Southern Negroes he indicated a deep realization of their daily struggles for life and dignity. For instance, a Negro standing outside a general store counting his few pennies before going in, afraid of the humiliation of not having enough. Or a family going to church, in their Sunday best, feeling that there they will be equal in the eyes of the Lord. These and several others similar in concept were in Gwathmey's first one man show in 1941.

EARLY LIFE AND WORK

Robert Gwathmey, son of a southern locomotive engineer, an eighth generation Virginian, was ten years old when the now famous Armory show was held in New York. Nevertheless, the impact of that revolutionary exhibition was inescapable. As a part of his art training he won a scholarship and spent two summers in Europe where he came in direct contact with the new art movements.

His early work shows a carefulness of technique generally associated with surrealism, but the statements are always concerned with humanity and reality, influenced to a great degree by Watkins. His concern with human beings heightened his constant and growing drive for the best esthetic form for his painting.

Gwathmey's identification with the South, brought him close to the culture of Africa and its classic sculpture and ballet similar to the Chinese. He tried to fight off this influence fearing that he would become imitative, particularly since the African sculpture discovered in Europe at about the time he was born, 1903, became part of the French modern school of painting. He rejected primitivism as it was used in the modern school, to throw off civilization and to express disillusionment in the modern world. He succeeded in adopting the elements of African sculpture and adding his own broader conception of social art. Unlike Gauguin who felt persecuted by civilization and sought to escape it, Gwathmey feels a responsibility to his contemporary world and seeks to contribute to it.

ARTISTS GROWTH 2-4-46

Parallel with Gwathmey's esthetic development, there was a struggle in American art between mid-Western regionalism and social content in art. Regionalism, a superficial presentation of a mixture of what was once a pioneering spirit and a vague longing for frontier days; social content, expressing the deep rooted yearning of immigrants from the Pilgrims to Einstein for equal opportunity. The best qualities of the two which survived, finally emerged into the best in American art. Gwathmey's art is part of this merging stream.

His paintings deal with the South, but they are not to be confused with another regionalist movement. For just as social content art dealt with the hopes of all people for a better life, so his portrayal of the South shows the aspirations and contributions of the Negro people and the failure of our society to recognize them. Thus Gwathmey, a white Southerner, expresses his region in the democratic tradition and in the best fusion of esthetic and social principles.

His color has an unusual harmony which is, in effect, the expression of a new social concept. The atmosphere of his paintings is free of mysticism or superstition. The statements are made clearly and strongly. In the coming years, when as we all hope, true equality and the brotherhood of man, will be a reality, Gwathmey's paintings will have earned him the right to feel that he he has shared in the shaping of a better world. 2-4-46

"Ancestor Worship" and "Masks" deal with the relationship of poor Negroes and white supremacy. "The Farmer Wanted a Boy" is a biography of the dismal existence of the poor whites in the South. "Shelling Peas" and "Lullaby" as well as "Singing and Mending" show the beauty and dignity of the southern Negro. "Bread and Circuses" show that in the South we are still in the days of Nero. All of Gwathmey's paintings have an architectural simplicity, the expression of a man who wants to show how simple and good the world can be.

Artist's Mural Unveiled at Howard University

Unveiling ceremonies of "The Student," a mural by artist Abraham Joel Tobias, were held in the Howard University Library in Washington on Saturday. The mural was presented to the university by Mr. and Mrs. A. S. Richmond. Left to right, are James V. Herring, head of the art department; Mrs. Mordecai W. Johnson, Watson B. Miller, administrator of Federal Securtiy Agency; Mrs. Richmond, Mr. Tobias, Mr. Richmond and G. Frederick Stanton, assistant to Howard's president.

Winner of $100 Popular Award

"Jo," an oil painting by Franklin M. Shands, 26, Lockland, Ohio, polled the largest number of votes at the 5th Annual Atlanta University Exhibition of Paintings, Sculpture and Prints, and won the popular award of $100. A senior at Miami University, Oxford, Ohio, Shands also won the second award of $75 in the exhibit for his water color, "Back Way."

Artists Flock to Enter Detroit Exhibit May 27

The Worker, New York, N.Y. Jun 5-12-46

THE large number of entries in the forthcoming Detroit Art Exhibit sponsored by New Masses in cooperation with the National Negro Congress has astonished even the exhibit's sponsors.

For the Detroit Exhibit, scheduled for the Urban League in that city May 27 to June 4, has already more than 75 participants, mainly Negroes, many of them thus far unknown because of discrimination in the field.

Doretta Tarmon, spokesman for the arrangements committee for the Exhibit, told us that the purpose of it is to emphasize the great contribution of the Negro artist to American culture. The paintings on sale will be those of Negro artists, although a sizeable number of other artists will be included in the exhibit—men and women whose work also deals with Negro life in America.

The exhibit has for its chairman John Sloan, and W. E. B. Dubois is co-chairman. Among the already celebrated artists taking part are Jacob Lawrence, Charles White, Elizabeth Catlett, Philip Evergood and Robert Gwathmey.

Miss Tarmon said that 75 percent of the proceeds would go to the artists and the remaining 25 percent would be used to help establish a fund for permanent major projects for Negro artists in America.

PAINTING OF MOTHER AND CHILD WINS $250 PRIZE

Afro-American

BOSTON—The painting of a colored mother and child recently won a $250 prize for John Wilson, Boston artist. *Baltimore, Md.*

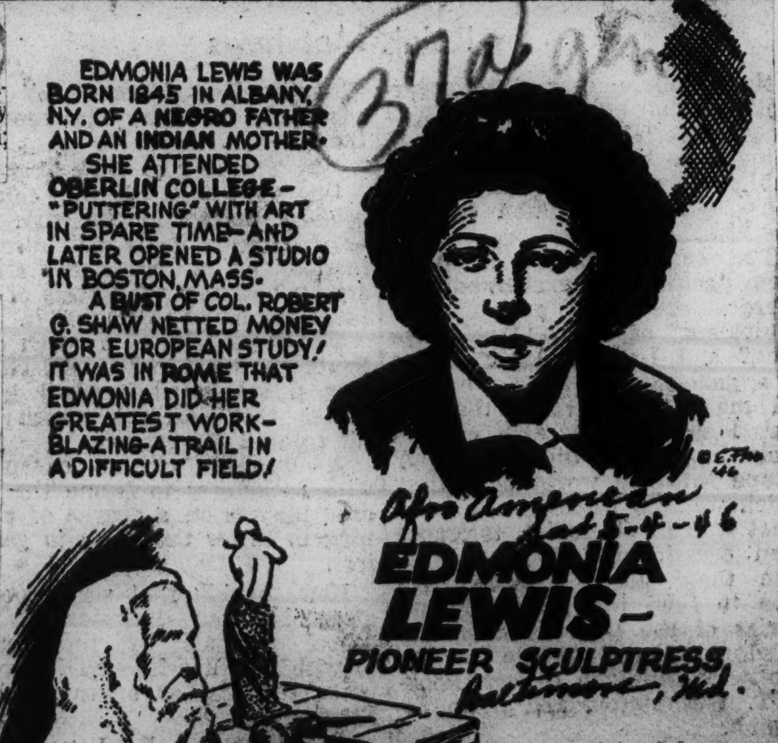
A Bad Impression

Time mag.

In a clubhouse near Frankfurt last week, 179 works of art were on display in a much-ballyhooed Red Cross "Overseas Artists Competition." Red Cross officials took one look at the first prize winner (picked by civilian and Army judges), and hastily called off the show's scheduled tour of Red Cross clubs in Germany. *6-3-46*

Negro Staff Sergeant Gilbert Cartiero's winning picture (titled *0600 Hours*) showed a pfc. putting on his pants. In bed in the background sprawled a tired naked German maiden. According to one red-faced bigwig, Sergeant Cartiero's picture might "reflect badly on Red Cross activities." *Chicago, Ill.*

THEY'LL NEVER DIE By Elton Fax



Afro American Sat 5-4-46 Baltimore, Md.

Young Art Student Exhibits Work In Pittsburgh Gallery

PITTSBURGH, Pa. — Sterling Curry, 19-year-old Allegheny High School student here, is one step closer to his goal—illustrator for a book or magazine publisher.

One of his works, a pencil drawing of "Market Street," in this city is exhibited at the Carnegie Institute of Fine Arts Gallery here.

The young artist sketched the scene while seated beside a window in his room, overlooking downtown Pittsburgh. *6-1-46*

Dislikes Fantastic Art

"I like to draw people as they really are, and not 'fantastic' scenes," he said this week. "I think art needs a new reality, the color and design of today, and not a pattern of yesterday."

When he was eight years old, some sketches of modern automobiles Curry drew for his teacher "turned out pretty well," he said.

That started him experimenting with various media, putting down impressions of the variety of sights and types of people he saw in a large, industrialized city.

Favors Oil Painting

"Every Saturday morning and afternoon, going to and coming from art school," said Curry, "I would pass through Market Street to take my street car. I decided that was a scene I'd like to draw. I believe in art as a real expression of life. I expressed my own ideas in this way. I like all sorts of work but enjoy especially working in oils." *Chicago*

FROM WAR WORKER TO ARTIST BY THE LIFT OF A PAINT BRUSH

Chicago Defender Ill. 4-13-46

Pointers from an expert help Leah Greer, hailed in art circles as one of the discoveries of the year, develop the technical facility to express her fresh ideas. Instructor is Josephine Truslow Adams, of New York's Jefferson School of Social Science, where Leah is studying.—Tommy Weber photo. Saturday

Nut-carrying squirrels frolic through this canvas by Mrs. Greer. This is one of the works which will be exhibited when she gives her first one-man show at a New York art gallery in May. A "natural" artist, Mrs. Greer chooses vigorous subjects, depicts them in a forthright, powerful manner. Her art still is only a part-time occupation.

The Call Kansas City, Mo. Fri. 6-7-46

37a

WINS ARTISTS AWARD.—Miss Marchita Hackney, 20, winsome daughter of Mrs. Pauline Saunders, 2715 Highland, and W. H. Hackney, 1320 N. 8th St., Kansas City, Kas., who last week was awarded the American Art certificate which is given annually by the American Artists magazine, New York, to college students throughout the country, for the most outstanding achievement in art. A year's subscription to the magazine is included in the award. Miss Hackney is a junior student at Lincoln university, Mo., majoring in elementary education. She is a member of the Alpha Kappa Alpha sorority, and has been on the dean's honor list for the past three years. Horatius Johnson received the same award.

ART Today ★ Studies in Contrast: Chauvinism And Truth

Daily Worker New York, N.Y. Wed. 5-29-46

— by Marion Summers —

A flagrant example of racial chauvinism is on view in an exhibition of paintings by John McCrady at the Associated American Artists Gallery. If it were not for this fact the show would not be worth mention, for McCrady is artistically inept. His conception of the human figure would make a beginner in anatomy blush and his feeling for color is about equal to a cheap grade of calendar art. To this sterling equipment he adds an equally cheap and common form of racial chauvinism.

As a southerner from New Orleans, McCrady certainly has had plenty of opportunity to see and study Negro life, if he were really interested. Instead he accepts and fosters the myth of the Negro as a child-like, kinky-haired, savage who goes through life in a kind of religious ecstasy. His painting, **Oh, Them Golden Slippers**, is merely a vacuous and sentimental introduction to so outrageous a libel as **Judgment Day**. Aside from being a disgrace to a long line of great treatments of that subject from Signorelli and Michelangelo to Rubens, this picture is no more than an outright slander of the Negro people. The damned are fear-stricken creatures hot on the trail of the devil who carries a jug of corn-likker in one hand and a bag of money in the other. The implication being that it is easy to get a Negro to sin; all you have to do is offer him a drink or a buck. And why should all these so-called religious paintings have all-Negro casts?

The conception of the Negro as a simple-minded singer of spirituals seems to please the artistic arbiters of the South, for this painting has won two first prizes from southern juries—in 1938 from the Arts and Crafts Club of New Orleans and in 1939 from the Louisiana Art Commission. It also went over big with certain people in the North, for Time Magazine selected McCrady as the outstanding regional painter of the year and the Guggenheim Foundation gave him a fellowship. It would seem that there are many who would like to foster McCrady's idyll of "laughing and singing Negroes sweating in the cotton fields beneath the boiling sun." Wed. 5-29-46

The supreme dramatic effort of the exhibition is a picture called **Heaven Bound**. This apparently is McCrady's idea of an epic. A young Negro woman is floating in the sky, tempted by a devil with a string of pearls. The hand of God and a squad of rescuing angels are going to save her in the nick of time. Also, since she is on her way to heaven, her color has faded to a light tan and her hair has been slightly uncurled. A glance into the background reveals the drama behind this ascent to heaven. Outside a ramshackle cabin lies a dead woman, while fleeing from the scene is a Negro set upon by a pair of dogs. Interpret as you will, you won't get a pleasant picture of the Negro people.

There is a good deal of racial chauvinism in American art and most of it goes unchallenged. If a similar conception were presented in a play or a book, rousing protests would result. On 57th St. the stuff passes as cute. For painting such pictures McCrady should be ashamed, but a similar onus attaches to the gallery for exhibiting them. If it wants to show bad painting, that is its concern; when it purveys racial chauvinism, it becomes the concern of everyone. Artists and art-lovers should protest such exhibitions whenever they appear.

Wed. 5-29-46

It is a pleasure to pass from an exhibition like this to the ACA Gallery where Yuli Blumberg is showing paintings of honesty and force. Yuli Blumberg is the wife of Benjamin Kopman, and a similarity in their art is immediately apparent. This in itself is no fault. Artists who work in close proximity are bound to influence each other. After all it takes an expert to distinguish the hands in a painting by the Van Eycks. Today we place so much importance upon individuality that the mere similarity of styles usually leads to thoughtless eye-brow lifting. Yuli Blumberg can stand on her own feet as an artist. If she lacks Kopman's power, she has other qualities to make up for it. Her color range is wider and she is not as turgidly emotional as Kopman. On the whole, she is less dependent upon Rouault than he is.

She is one of the few artists who have been stirred profoundly by the tragedy of the Jewish people in this era, and she expresses their plight with sympathy and passion. One may complain that she tends to be too general, that her people are more symbolic than real, that the loading of paint buries much that she has to say, but there is a human quality in them all which is sincerely moving.

Budding Pittsburgh artist dislikes fantastic scenes

PITTSBURGH, Pa. — What is "fantastic" in current art is decried by Sterling Curry, 19-year-old student at Allegheny high school here, who recently won four art awards in the national competitions sponsored annually by Scholastic magazine.

Inspiration comes to young Curry from everyday people and "the different things they do." "I like to draw people as they are and not 'fantastic' scenes," he says, "I think modern art needs a new reality, the color and design of today and not a pattern of yesterday." Sat. 6-1-46

Proof that he practices what he preaches has been on show until today (Saturday) at the 1,228-piece young people's exhibit in the Carnegie Institute Fine Arts galleries. His entry was "Market Street", a pencil drawing showing the colorful pavement population of a Pittsburgh district ... ate such "pranks" have the Klan spirit and might as well be members. Like their elders they are dominated by prejudice and intolerance, don't know what self-government is, and don't know the place of civil rights within the framework of self-government. So if some public officials would get off the dime and go to work on Klan-type depredations, while laying off the baloney, that might help, too. Sat. 6-1-46

"Every Saturday morning and afternoon coming from and going to art school, I would pass through Market st. to take my street car," Curry explains. "I decided this was a scene I would like to draw. I like to watch people and their individual ways. This makes me eager to paint or sketch them, as realistic and everyday things interest me most."

His interest in creative art began with first grade crayons, and, with encouragement from teachers, branched out into other media, including oils and sculpture. He prefers oils and thinks he would like to become a book or magazine illustrator. 6-1-46

In the Scholastic magazine contest, Curry won the $100 Ingersoll Art Award, the $15 second prize in the colored inks division, another second prize in the pencil group, and honorable mention in crayon pastel.

Marian Anderson Extolled in Book

The Afro-American

Baltimore, Md.

Greatest Joy Stopping Mother From Washing

Sat. 8-10-46

OTHERS MINIMIZED

Manager Describes Success in Europe

By JOHN JASPER

Marian Anderson, the singer, was applauded by an audience of 75,000 persons on Easter Sunday at the Lincoln Memorial, but the occasion was not the greatest moment in her life.

She sang often at the White House for the Roosevelts. She sang for the King and Queen of England.

She received Philadelphia's Bok Award of $10,000, the Spingarn Medal, honorary degrees from Howard and Temple Universities and Smith College.

112 Concerts

She has sung as many as 112 concerts in one season,, eight concerts in nine days and earned probably a million dollars.

She sings some 50 concerts a season now and could sing 50 more.

Her greatest moment, however, was the day she went home to her mother in Philadelphia and told her she wouldn't need to take in washing any more.

Manager Hurok

Marian's manager is S. Hurok, white, a one-time Russian emigrant, who has also managed such world-famous celebrities as Chaliapin, Metropolitan operatic basso; Pavlowa and Isadora Duncan, both ballet dancers.

Hurok's recollections of the famous people he has presented are told in a new book, entitled "Impressario," published by Random House, N.Y., price $3.

Hurok declares that he heard Marian Anderson sing by accident in Paris where she had been acclaimed as a great artist for seven years before she got a hearing in New York.

The Afro-American

Chills Up His Spine

It made chills run up his spine and wet his palms, and shook him to his shoes.

Baltimore, Md.

He asked the artist whether he could become her manager and present her to audiences in the United States.

Miss Anderson accepted and signed her first contract for 15 concerts.

Sat. 8-10-46

After more than a dozen years, Marian Anderson's theatre programs still begin with "S. Hurok presents Marian Anderson."

In the book he recalls that Jan Sibelius, the great Finnish composer, said to Miss Anderson, "My roof is too low for your voice."

Lord Not Prejudiced

Commenting on the fact that Miss Anderson has sung in the South, only asking that when she sang there be no segregation in the hall, Manager Hurok quotes Marian as saying,

"The Lord surely has no prejudice since he gave this gift (her voice) to a colored person."

MARIAN ANDERSON

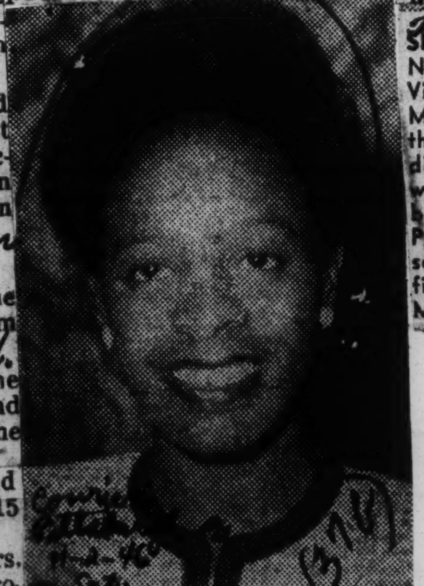
Defender

When the Women's Division of the Federation of Jewish Philanthropies last week awarded Marian Anderson a gold key for her rhapsodic voice and for her work in helping to advance the careers of talented young men and women they lifted up the drooping spirit of those of us who have had to face discouragement and disappointment. For, the pattern of segregation—which is occasionally broken—is not calculated to inspire those for whom it is intended. Strangely enough, segregation bestows no great spiritual comfort on those who enforce it.

Sat. 12-28-46

Miss Anderson is a majestic figure in the musical world. She has thrilled America as no other concert artist has since the days of Madam Schuman-Heink, Galli-Curci and Tetrazzini. She has done much toward showing the universality of art and that nature does not exercise discrimination in conferring its gifts upon the children of mankind. We believe that the key given Miss Anderson by the Jewish society will help to open more doors of opportunities for other talented members of other racial minorities. This gesture should go far toward cementing the relationship between the two most oppressed minorities.

Chicago, Ill.



Miss Marian Anderson

Daily World Atlanta, Ga. Sun.

The editors of Time Magazine have rendered another distinct service to the cause of interracial goodwill and mutual respect in its current issue by bringing to its readers a review of the achievements of Marian Anderson, world's greatest contralto living today. "Yours is a voice such as one hears once in a hundred years," is the tribute paid to Miss Anderson by Arturo Toscanini, when he first heard her voice at the great Austrian music festivals during the days before the war. He was hailing, Time editors declared, not only a great artist, but that voice was more than a magnificent personal talent. It was the religious voice of a whole religious people—probably the most God-obsessed (and man-despised) people since the ancient Hebrews.

"White Americans had withheld almost everything from Negro Americans—practically everything but God. In return, Negroes had enriched American culture with an incomparable religious poetry and music and its only truly great religious art—the spirituals.

"This religious and esthetic achievement of Negro Americans had found profound expression in Marian Anderson. She is not only the world's greatest contralto and one of the great voices of all time—she is also a dedicated character, devoutly simple, calm, religious."

That is a great tribute to a great artist. What the editors say of Miss Anderson's talents is what most white American editors at least, know. But it is the thing which few of them will have the courage to say, probably out of fear of reaction from their readers. For that very reason, therefore, Time editors are to be commended. It is strikingly coincidental too, that they should choose to evaluate the achievements of Miss Anderson in the same issue in which they review the life and achievements of Georgia's late Governor-Elect Eugene Talmadge, and the trial proceedings against Mississippi Senator Theodore Bilbo, two names in America, more than any others which symbolize the forces of reaction and oppression against Negroes. Such recognition of Negro talent and achievements is decidely contradictory to their doctrine of the essential biological inferiority of Negroes.

1-5-47

The Courier Sat. 11-2-46

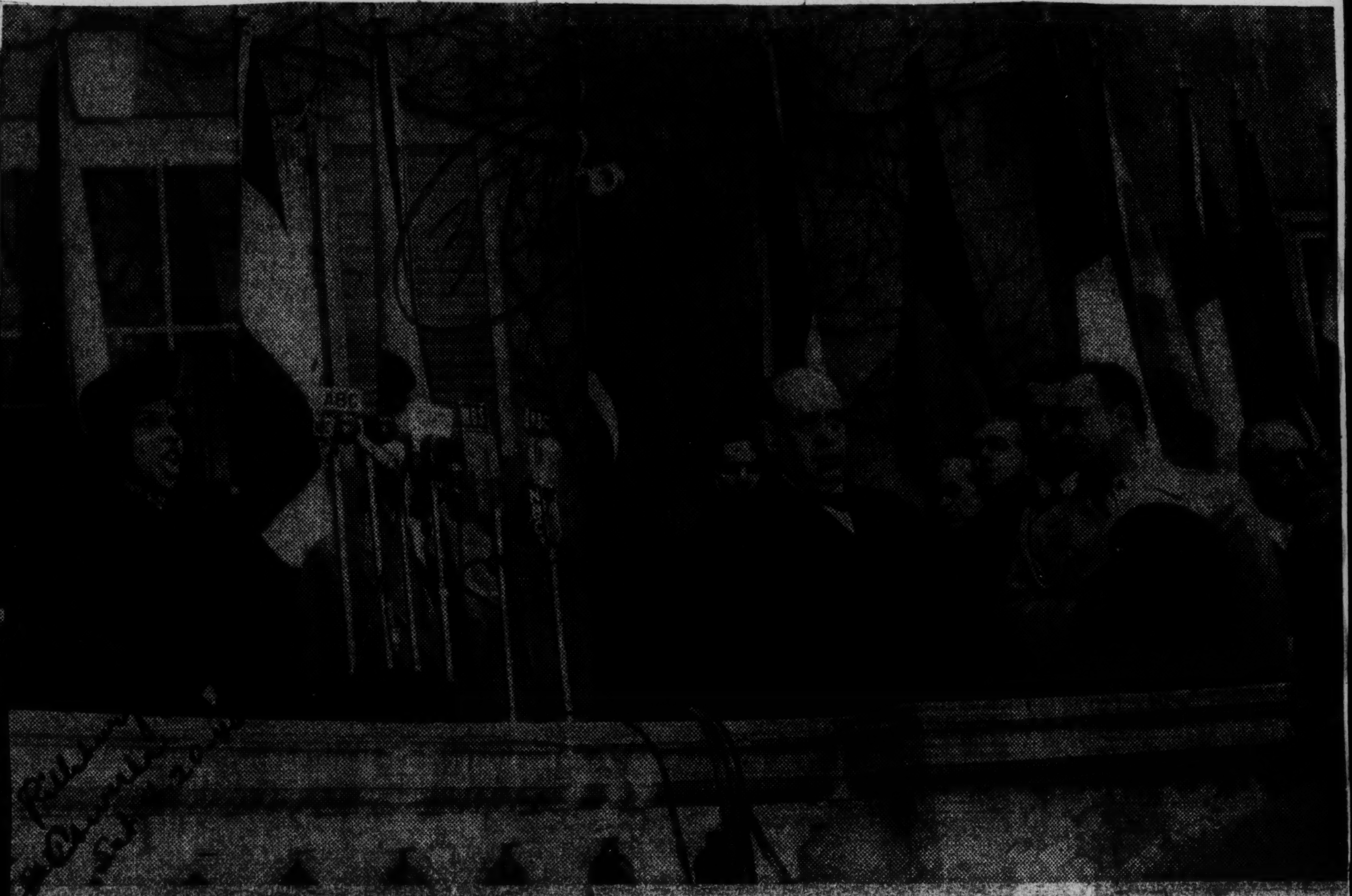
SHARES MUSIC AWARD — Miss Naomi Pettigrew, a graduate of the Virginia State College School of Music, became the third winner of the coveted Marian Anderson Auditions from the Virginia school, when she tied Miss Nancy Fishburn (white) for first place. Miss Pettigrew was awarded a $500 scholarship. The other half of the first place prize money went to Miss Fishburn.

Pittsburgh, Pa.

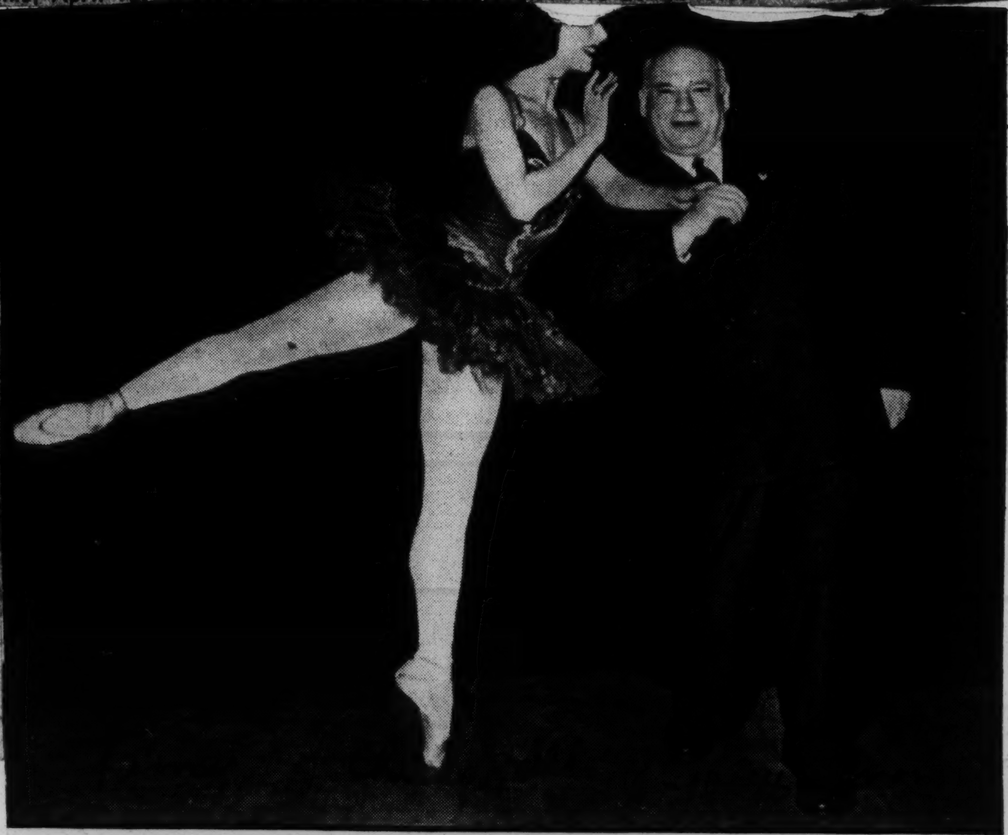
A New Study of Marian Anderson

Philippe Halsman

The distinguished American contralto, who will be heard next Sunday afternoon at the Metropolitan Opera House, in her final recital of the current season.



MARIAN ANDERSON HONORS ROOSEVELT—Marian Anderson is shown singing the National Anthem at ceremonies dedicating the Hyde Park, N. Y. homestead of the late President Franklin D. Roosevelt as a national shrine, April 12. It marked the first anniversary of FDR's death. President Harry S. Truman, in his dedicatory speech from the porch of the home from which the late President had so often greeted neighbors and friends, pledged to carry on the domestic and foreign policies of the Nation's war-time leader.—INP



Constantine

S. Hurok & Friend

The dollar sign kept peeping through.

What Is Beauty. The Hindu dancer Shan-Kar would not board a train unless he was well supplied with movie fan magazines. Hurok learned to handle all such oddities of temperament—all but Isadora Duncan's. Once in Boston's Symphony Hall, Isadora's husband, an enthusiastic Communist, waved a red flag from a dressing room window, made a speech to the crowd below. While she danced, Isadora's dislike of her Brahmin audience got the best of her. She stopped, pointed indignantly at the Greek statues against the wall, shouted to the audience: "They are false! And you are as false as those plaster statues. You don't know what beauty is!" Isadora stripped open her costume, bared one of her breasts. "This—this is beauty!" she cried. Next day one of Boston's shocked newspapers reported that she had given a speech in the nude. Some of the other papers hinted that something scandalous had happened. Thereafter, says Hurok, the press reported Isadora as if she were a stripteaser.

The 25-Minute Test. Hurok's own musical accomplishment consists in having once played the balalaika badly, which puts him in a class with Caesar Petrillo, who was bad on the trumpet. Hurok lets the public pick his artists. He spends

hours in the box office, listening to what price seats customers ask for, to judge what traffic an artist will bear. During intermissions he slips quietly through the crowd, eavesdropping on customer comment. Says he: "When I discover an artist I sit in the audience just like the public. . . . If you sit 25 minutes without squirming and your eyes and ears are still in his direction, then I personally believe that artist will be a success." In a Paris concert hall he once heard a little-known American Negro contralto, offered to sign her on the spot. Today Marian Anderson is his biggest moneymaker ($175,000 a year for herself, about $50,000 for Hurok).

His big gamble was ballet. When he imported the Ballet Russe de Monte Carlo in 1933, he lost $65,000 the first year. In 1937 he got some of ballet's wealthy enthusiasts to guarantee losses and Hurok wrote up profits.

Since its U.S. arrival, the "Russian ballet" has broken into a number of pieces, some of them put back together under curiously similar names. Ballerinas like Tamara Toumanova (*see cut*) were lured away by Hollywood. The latest of the companies recently broke with Hurok because its 40 dancers wanted to be known under their own name, Ballet Theatre, while Hurok insisted it was more glamorous to bill them as Russian.

Hurok's new company, "S. Hurok's Russian Ballet Company," to open in the fall, will be the first troupe to carry his name as producer. He expects no trouble in casting it: "Our American democracy seems able to produce ballerinas . . . as well as it turns out low-price automobiles."

The Care & Feeding of Artists

Time 6-10-46

No matter how great the artist, Promoter S. (for Sol for Solomon) Hurok always gives himself top billing. Says he: "Audiences . . . know whatever S. Hurok presents is hokay."

Last week chunky little Sol Hurok, America's leading independent salesman of culture, published his memoirs (*Impresario*; Random House, $3). The press-agent (Ruth Goode), who ghosted the book makes Hurok out a kind of warm-hearted mother superior to a gang of temperamental darlings. But the dollar sign keeps peeping through the mother superior's habit. Sol Hurok is an expert at devising ways to make culture pay.

He arrived in the U.S., a Russian immigrant, at 18, with three rubles ($1.50) in his pockets. For a while he peddled pins & needles and was a trolley car conductor in Philadelphia. The words "S. Hurok presents . . ." first appeared outside the huge (6,000 capacity) New York Hippodrome in 1916. Hurok advertised that the King and Queen of the Belgians would attend a symphony concert with pianist Josef Lhevinne. The flag-draped royal box was empty—but Hurok took in $4,000.

Hurok obviously enjoys hobnobbing with his famous clients. Hot summer weekends he is apt to be lazying beside Marian Anderson's Connecticut swimming pool. He so admired his first big name artist, Feodor Chaliapin, that he followed him to Europe to get his business—and lost $100,000 on him.

The Afro-American Baltimore, Md. Sat 8-10-46

Marian Anderson and her mother, Mrs. Anna Anderson, photographed at a recent reception in Philly.

MARIAN ANDERSON IN FINE VOCAL FORM

The Times

Program of Classics, Lieder by Brahms, Negro Spirituals and English Lyrics Given

New York, N.Y.

By NOEL STRAUS

Marian Anderson was in her best vocal estate at her recital given last night at Carnegie Hall. The popular contralto had prepared a program comprised of early classics, Lieder by Brahms, English lyrics and Negro spirituals, and in these she sang with the refinement, emotional warmth and understanding that are never-failing concomitants of her noble and impressive artistry.

For her opening number Miss Anderson had selected "Ardent Longing," by the seventeenth-century German composer, Johann Georg Ahle, and in this sacred music, delivered with intense religious fervor, the tones flowed forth with a freedom of emission and wealth of color that augured well for all that was to follow. The calmer and the more agitated sections of the offering were ably contrasted, and led to a pianissimo close of moving effectiveness.

Gluck's "Vieni, che poi sereno" was as deftly encompassed, and Scarlatti's "Le Violette" was masterly in its lightness of touch and control of delicate sound. The initial group also contained, as a novelty, Bellini's "Odio la pastorella," a heretofore unpublished song recently obtained by an American collector from descendants of the Duchess of Canizzaro, for whom it was originally commissioned. Miss Anderson sang this imple, melodious, but uninspired lyric with marked grace and all the needed sensuousness.

Here, as throughout the recital, the legato was of the smoothest, and the tones of the upper and middle registers of ingratiating quality. But when the voice roamed beneath the staff it lost its anchorage and became breathy, hollow and wavering, a deficiency which made the low-lying "Sapphische Ode" of Brahms a mistaken choice. Of the other songs by Brahms listed, "Auf dem See," with its charming rhythmic flow and "An die Tauben," where the voice was admirably brightened and firm, proved particularly skillful, vocally and from the interpretive angle.

Tues. 11-12-46

Despite the masterly and sensitive work accomplished by the singer in general, the climax of the recital was reached in the aria, "Ne me refuse pas," from Massenet's "Hérodiade." Never before has this reviewer heard Miss Anderson arrive at the dramatic heights scaled in the splendid interpretation of this operatic excerpt. The lengthy recitative was thrilling in its fierce ardor, grandeur of line and impact, while the altered mood of tenderness in the aria itself was strikingly maintained to the powerful terminating phrases.

Of the finely projected group of English lyrics the most compelling was the Norfolk folk song, "Yarmouth Fair," given in a way to fully bring out its happy spirit. It was sung at a high rate of speed and evidenced the artist's unusual ability to keep her tones unimpaired in quality in rapidly moving music, hold strictly to the true pitch regardless of the quickness of pace and invest every phrase with an agility rarely encountered among contraltos.

Fritz Rupp at the piano played accurately and sympathetically, but was not always overly discreet in the amount of sound provided.

Marian Anderson honored by Jewish welfare group

Tribune Sat. 11-30-46

NEW YORK—Marian Anderson will be one of the five "women of the year" honored by the fashion division of the federation of Jewish philanthropies of New York at a dinner at the Ritz-Carlton hotel Dec. 11. Others include Mrs. Irving Berlin and novelist Edna Ferber.

Los Angeles, Calif.

When Hearing Is Believing

P.M. New York, N.Y. Tues. 11-12-46

Like the rest of the audience that packed Carnegie Sunday evening for Marian Anderson's first recital of the season, this listener was reluctant to leave the hall until he was sure the great contralto had sung her final encore. For her magnificent voice and surpassing expressive art again had provided many things to marvel at and to treasure in the memory.

Miss Anderson

To list and comment on all things would take a page of space and use up all the superlatives in the book. So let it be enough to say that Miss Anderson was in superb vocal form; and that the dignity and warmth of her personality, the radiance and profundity of her communicative gift, made all the music she sang—no matter what its intrinsic value—worth listening to. There were songs by Ahle, Gluck, Scarlatti, Brahms; a heretofore unpublished bit, *Odio la Pastorella*, by Bellini; the aria, *Ne me refuse pas*, from Massenet's *Herodiade;* Irish and English tunes and folk songs and, finally, the Spirituals. One was charmed, entertained, transported, uplifted and deeply moved by turn. And the purity and loveliness of some of her tones sent shivers up and down the spine and almost brought tears to the eyes.

After it was over, one indeed felt that Toscanini's oft-quoted statement, "A voice like hers comes only once in a hundred years," was no exaggeration; and was thankful that one's duties as a professional concert-goer made it possible to hear her on more than a few occasions. And the millions who have heard her must have come away from her concerts not only gladdened in heart but also broadened in understanding, touched by her greatness both as an artist and as a woman who has achieved what she has against oppressive odds.

One hopes that many millions more may have the opportunity to hear her and see her. For the whole world needs the shining example of her achievement and her nobility of spirit to help lead it away from prejudice and discord.

—ROBERT A. HAGUE

Marian Anderson in Recital Carnegie Hall

Makes Up Date She Was Forced To Postpone Before

NEW YORK—(ANP) — Marian Anderson, who was compelled to postpone her annual November Carnegie hall concert, appeared last Friday evening in a new program of song and arias.

Of Handel she sang "Tutta Raccolta," "Daughter of Zion" from the Passion" and "Empio dire tu sei" from "Giulio Cesare." Following these were Hugo Wolf lieder: "Neue Liebe, "Nun lass uns Frieden Schliessten, meiner Locken," "Nachtzauber" and Er ist's."

Midway she rendered "Pace, pace, mio Dio" from Verdi's "La Forza del Drestino." After the intermission came Randall Thomson's "Velvet Shoes," Joseph Marx' "Blissful Night" and Nocturne" and John Alden Carpente'rs "The Pools of Peace;" and spirituals by J. Rosamond Johnson ("Done Foun' My Los' Sheep,") Edward Boatner("On Ma Journey,") H. T. Burleigh ("Don't You Weep When I'm Gone") and Nathaniel Dett ("Follow Me.")

HAS REACHED ZENITH

Of course, Miss Anderson having reached her zenith is now a tradition. Therefore, no matter what anyone said concerning her art, it would avail little. She has reached the stage where she is able to penetrate the meaning of any song with artistic effect. Notwithstanding, it has always been a matter of wonderment in the mind of this reviewer why her sense of true pitch has trailed so markedly behind her pronouncedly notable interpretive achievement as well as her stage demeanor in which she stands in a class all to herself.

The new program was a distinct feature of her new performance. Particulary were we glad to see the seldom sung Burleigh number which is one of that composer's best

The usual packed audience commanded a large number of encores one by ("Do You Remember") being peculiarly effective in exhibiting the singer's great low voice.

Frank Rupp played brilliantly thruout.

MARIAN ANDERSON HEARD

Repeats Program That Marked Return From Europe in 1935

Marian Anderson, contralto, gave a recital in Carnegie Hall last night commemorating her triumphant return from Europe ten years ago, and the first concert given under her present management, that of S. Hurok at Town Hall, on Dec. 30, 1935. She sang the same program last night as ten years ago, entirely in German and Italian except the final group of Negro spirituals.

The opening group by Handel was followed by one by Schubert and the aria, "O don Fatale" from Verdi's opera, "Don Carlos." The second half of the program consisted of two groups, one Finnish, with numbers by Kilpinen and Sibelius sung in German, and the spirituals: "City Called Heaven," "Lord, I Can't Stay Away," "Crucifixion" and "My Soul's Been Anchored in the Lord." During the program Miss Anderson sang as encores Schubert's "Der Musensohn" and Dvorak's "Songs My Mother Taught Me," and more spirituals after the end of the printed list.

Franz Rupp, who has been Miss Anderson's accompanist for years, was at the piano. The audience, which filled the auditorium, was enthusiastic throughout the evening.

Sues Marian Anderson Over Dog Bites

DANBURY, Conn. — (NNPA) — Sheeley Brett of New York City and Walter C. Brett Jr., three-years old, her nephew, of Danbury, filed civil action last Friday in Superior court against Marian Anderson, singer, also known as Marian Fisher. The child is represented in the action by his mother, Mrs. Elizabeth M. Brett.

Asking damages of $16,000 each, Miss Brett and her nephew assert that on Oct. 6, while they were walking past the singer's estate here, they were mauled and bitten by three dogs owned by the defendant.

An attendant on the Anderson estate heard Miss Brett's screams and called off the dogs, two Kerry blue terriers and an Airedale terrier. A complaint was filed at that time with the state police.

SINGER SETTLES ACTION

Marian Anderson Pays $3,000 to Pair Bitten by Dogs

Special to THE NEW YORK TIMES.

DANBURY, CConn., April 25—Trial of a $30,000 damage action against Marian Anderson, the singer, brought by Miss Shelley Brett of 34 West Tenth Street, New York City, and her 3-year-old nephew, Walter Charles Brett Jr., of Danbury, was averted in Superior CoCurt here today. The action was scheduled for trial before Judge William J. Shea and a jury when opposing counsel reached a settlement in which Miss Brett, a secretary employed by Elizabeth Arden of New York City, and the child will receive $3,000 between them.

The plaintiffs said that on Oct. 6, 1945, while Miss Brett was visiting at the home of her brother and sister-in-law, Mr. and Mrs. Walter C. Brett Sr., neighbors of Miss Anderson, she took her nephew out for a walk. While they were walking along the highway past the singer's estate, the complaint charged, they were viciously attacked by three dogs owned by Miss Anderson. Miss Brett and the child were bitten about the legs, the complaint said.

Miss Anderson, the wife of Paul Fisher, an architect, did not appear in court today.

CONCERTS AND RECITALS

Today

Marian Anderson, contralto, Metropolitan Opera House, 2:30 P. M. Handel's Largo; Scarlatti's Se Florindo e fedele; Haydn: She Never Told Her Love; My Mother Bids Me Bind My Hair; Schubert: Wohin; Der Doppelgaenger; Auf dem Wasser zu singen; Der Erlkoenig; Aria from Saint-Saens' Samson et Dalila; Thomas' O, Men From the Fields; Griffes' Evening Song; Sadero's Amuri, Amuri; Ravel's Vocalise; final group of spirituals.

Marian Anderson builds a wardrobe around hats

By Helen Chappell Smith

The world's greatest concert singer, possessor of the voice "heard once in a hundred years" is just a "woman" after all. She possesses the feminine weakness for adorning her head with hats . . . high-crowned, flat wide-brimmed, flowered, feathered, sequinned, and all the other touches that make a woman's hat her very own.

But Miss Anderson doesn't walk the boulevards and prowl through shops like you and I. She buys hats just once a year. All of her headgear is especially created by Mildred (we know her as Mil Blount), "the girl with the golden fingers". These two artists spend many hours together when Miss Anderson comes to Southern California for her annual concert series, discussing what to buy to wear with this one, or what material will best emphasize the loveliness of that one.

Two years ago when Miss Anderson was here, I heard about the rush to get those hats on the train and I made a mental note then to learn more about styles preferred by the famous lady. I have learned that her hat wardrobe for the coming year includes a navy blue Alex jersey trimmed with streamers of grograin ribbon in various colors and graduated lengths. With this, she wears a gray broadtail jacket over a chalk stripe gray tailored suit. There is also a tall-crown black faille with a smart narrow brim trimmed with a Marianna blue feather. With this, she wears a soft black wool dress with antique gold buttons. Then there's a dinner hat fashioned of a turquoise blue ostrich feather, pink roses and opaque sequins; a blue linen straw, box-pleated and trimmed with white violets; a high crown white starched pique; a brown felt off-the-face number with Kelly green grosgrain ribbon to which are attached her initials "M.A." in shining gold metal; and a halo of black taffeta roses with black velvet leaves with which she wears a silk veil. Miss Anderson kindly consented to pose with her hats and their creator and we hope the picture does them some justice.

Of course, you are familiar with the great singer's reputation as one of the most graceful and beautifully dressed women on the American concert stage. The same charm and grace is evident offstage, but she prefers clothes with simple lines, tailored suits, and plain, but very smart, shoes and bags.

A homebody, Miss Anderson makes the most of her time on her Connecticut farm where she is just plain Mrs. Fisher and spends her vacation from tours in the kitchen, trying out all the recipes she collects. Her architect husband has built her a splendid studio not far from their home and a swimming pool. She isn't much on social gatherings, but loves being herself with old friends. And you can't help loving her all the more for being a great woman who hasn't lost the common touch, who still loves most and gives her time to those who first believed in her.

Marian Anderson Superb In Annual Coast Concerts

LOS ANGELES— Still maintaining her position as the greatest singer of her time, the great and internationally famous concert artist, Marian Anderson, cast her musical spell over Los Angeles again last week when she appeared in concert Thursday and Friday in the Philharmonic Auditorium.

Her somber renditions of "Serious Songs" and "Alto Rhapsody" by Brahms, brilliantly displayed the rich quality and ease with which she sings soprano or bass.

Renowned for her ability to both choose and sing her material with perfection, the Anderson presentation included Beethoven's Fourth Symphony, Brahms compositions, Verdi's Forceful "Peace, Peace, My God,, and her touching, reverent renditions of Negro Spirituals.

Miss Anderson was accompanied by Franz Rupp, and the ninety-piece Philharmonic Symphony orchestra under the baton of Alfred Wallenstein.

Pictures in the magazine show Negro troops parading in Germany, and loading lend-lease supplies for Russia.

Marian Anderson Leads Singing At Hyde Park

HYDE PARK, N. Y. (NNPA)—Miss Marian Anderson, American contralto of world fame, led the audience which had assembled at Hyde Park, New York to observe the first anniversary of the death of Franklin Delano Roosevelt, and to witness the exchange of the ancestral Roosevelt home from private ownership to that of the Department of Interior of the United States government, as the estate became a national shrine, in the singing of the national anthem.

In a six-minute speech Mrs. Eleanor Roosevelt, widow of the late President, formally deeded the estate to the government. Mr. Truman responded by endorsing the domestic and foreign policies of the late President, in a seven minute speech which ended as he said:

"Here, where he was born, in the spot which he loved the best in the world all the world, he is now at rest. We shall not soon see his like again.

"May Almighty God, who has watched over this republic as it grew from weakness to strength, give us wisdom to carry on in the way of Franklin D. Roosevelt.'

Marian Anderson Life In U.S.-Russ Magazine

MOSCOW—The life of Marian Anderson, world famed contralto, is reviewed for the Russian public in the current issue of "America," a magazine published here by the United States Information Service.

MARIAN ANDERSON SUBJECT OF FEATURE FOR RUSSIANS

MOSCOW — (ANP) — Marian Anderson, world renowned contralto, is profiled in the current issue of "America," a magazine published here by the United States Information Bureau for the Russian public. The life of Miss Anderson is given in capsule fashion in the publication's feature article, including many photographs, taken when she sang at the Lincoln Memorial after she had been barred from the DAR Constitution Hall in Washington, D.C. ... plete the article

TOLERANCE TEMPO

Chicago, Ill.

U.S. Bias Fading: Marian Anderson

Chicago Defender

VANCOUVER, B. C.—Marian Anderson believes racial tolerance is spreading in America, and that the lessons of World War II deserve a large share of the credit.

The great Negro contralto, whose laurels have made her the world's most honored singer, expressed her views in an interview here shortly before presenting a brilliant concert in Vancouver's biggest theatre. Every seat in the house had been sold for weeks.

"It is difficult to put your finger on this reason and that reason," Miss Anderson said, "but it seems beyond question that the brotherhood engendered by the war is still making itself felt in combating intolerance everywhere. I can sense it; I can feel it." *Sat. 2-23-46*

Newsmen Impressed

Canadian newspapermen who met her on her 1946 tour found her to be just the opposite of the Marian Anderson so often depicted in her photographs as a sombre, brooding tragedienne. When they knocked at her hotel-room door, they were greeted by a tall, vivacious, utterly relaxed and humorous dark lady with a gift of infectious laughter.

But it was the same Marian Anderson whose father sold ice and coal in Philadelphia; whose mother took in washing to help the family budget; who has sung for kings and the world's anointed; who has won immortal renown as an ornament to American culture; whose singing of Schubert's "Ave Maria" has brought tears to the eyes of millions.

She doesn't like to talk about the infamous incident in 1939 when the tight-lipped Daughters of the American Revolution refused to let her sing in their Constitution Hall in Washington.

Meets British Queen

Nor about the heartwarming sequel when 75,000 heard her as she stood on the steps of the Lincoln Memorial, America's monument to the Great Emancipator.

Instead, Miss Anderson told how she almost fell flat on her face when she curtsied to Britain's smiling Queen Elizabeth in the White House.

"I was so nervous I couldn't even see people," she chuckled. "And at the very end of the reception line there was a pleasant gentleman who shook my hand and said: 'I don't suppose you remember me, Miss Anderson. I am Prime Minister Mackenzie King of Canada.'

Remembers Chicago

"But then, of course, I did remember him, and we had a grand laugh together."

The singer singled out Chicago for special mention as a city where she always finds the kind of warmth and enthusiasm that gladdens an artist's heart.

"A great deal of the inspiration which caused me to pursue my studies abroad came from a generous scholarship I received from the Rosenwalds of Chicago. It was for $1,500, and it helped tremendously." *Sat. 2-23-46*

Sang Duet With Hayes

Miss Anderson acknowledged her artistic debt to another great Negro singer, tenor Roland Hayes. It was he who first kindled in her mind a flame of resolve to learn "to project the mood and meaning of a song so completely through music alone that a person not understanding the words could still carry a definite impression away with him."

She was only 17 when she had the honor of singing a duet with Hayes at a church concert—and she still remembers what their song was: "The Passage Birds' Farewell," by Hildach.

Miss Anderson was asked whether she had succeeded in finding her goal in life. As she thought a moment before answering, her great lustrous brown eyes filled with tenderness.

Finds Goal In Life

"It's like this," she said softly. "Every time I sing, I have a feeling that there is in the audience at least one person whose heart is crying out for the beauty and strength and boundless inner satisfaction and understanding that I, myself, have been able to find in the world's great music.

"If I can succeed, if only for one flashing moment, in reaching that person's heart, then I am happy—and I have found, all over again, the thing I am looking for.

"But when that happens, it makes me feel very humble, too.

"Because sometimes that person comes to me after the concert and shakes my hand and says just two words, over and over: 'Thank you, thank you!'

"That's when my tears come—but they're glad tears."

S. Hurok Scans The Past, Bets On the Future

6/2/46

Impresario, by S. Hurok, in collaboration with Ruth Goode (Random House; $3).

"S. Hurok Presents," a title of a chapter in this book, is about as familiar as any phrase in the concert world, but there was a time when the master impresario washed bottles, bundled newspapers and was streetcar conductor, peddler and hardware clerk.

He was born a goggle-eyed hero worshiper and hasn't changed. At the start of his career the stars of song and dance were as remote as the stars in the sky. But he has since hitched his wagon to a bright galaxy, beginning with Challapin and continuing with Pavlova, Isidora Duncan and her high-test Essenine, Glazounov, ballet troupes containing the leading dancers of our time, Rubinstein, Marian Anderson.

His bets for tomorrow are laid on Anderson, Blanche Thebom, Isaac Stern, Martha Graham.

Here are some of Hurok's observations: "I find it harder (today than formerly) to discover heroes worthy of my admiration." The technique used to be to take an artist out of circulation for a season to whet the public's appetite, but now "if an artist is not constantly before them, they forget, they take up other idols." And "a manager does not make an artist. What he makes is an audience."

Her Life Dramatized

The Afro-American, Baltimore, Md.

MARIAN ANDERSON, contralto, whose life was dramatized by the Baltimore branch NAACP on Sunday night, 8:15-8:30, over Station WITH on a program entitled, "The Colored American." Lenny Chilton of the Greenwich Theater wrote and directed the dramatization. Chuck Richards was commentator. *Sat. 11-23-46*

People, Politics And Places

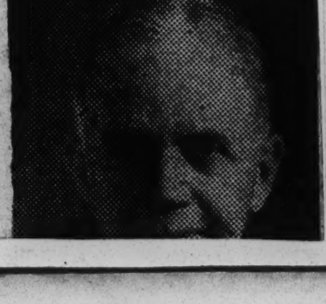
Walter White

Chicago Defender, Ill.

Tribute to Marian Anderson

THAT MARIAN ANDERSON is a very great artist — in fact, regarded by many as the greatest singer of our time—is well known. That she is also a very great personage is known only to those few her busy life permits her to know more intimately.

Sat 3-2-46



Her complete freedom from pompousness or conceit and her magnificent inner dignity and simplicity were never more clear than at the supper party given for Miss Anderson by her manager, S. Hurok, following her tenth anniversary concert in New York's Carnegie Hall. More than two hundred of the most distinguished men and

women of the worlds of music, literature and public affairs were gathered in the world famous Sherry's restaurant on Park Avenue. Walter Damrosch, Elsa Maxwell, Paul Robeson, Fannie Hurst, Todd Duncan and Olin Downes, equally famed, paid warm, deeply moving tributes to Miss Anderson.

A Russian Toast

JUST BEFORE they spoke the large and luxurious hall was suddenly filled with magnificent melody. Down a short flight of stairs facing the speakers table came the booted and bloused Don Cossacks Chorus singing a lusty Russian song, preceded by one of their number bearing an enormous silver tray on which rested a silver goblet. Bowing low, he presented it to Miss Anderson who smilingly took a tiny sip. Up rose the voices in a tremendous crescendo of friendly protest. Mr. Hurok whispered in Miss Anderson's ear and she drained the goblet. Out from the throats of the chorus welled a gratified "Ah-h-h-h-h" and it became clear to those of us who did not understand Russian what the import of the song had been. It was the Russian version of "Bottoms Up."

I watched Miss Anderson all during that exciting evening. There was never the slightest indication that the adulation being heaped upon her had inflated her ego one single bit. There was the same simplicity and modesty she possessed when, faced by almost insuperable odds, she started with her mother's and her church's aid years ago in Philadelphia, the long climb to the peak she occupies today in solitary grandeur as the world's greatest singer. When she rose to speak, the waves of applause almost inundated her. Being the modest person she is, she could not help being a little flustered. We thought we saw even a bit of bewilderment on her face as though she was saying to herself, "Is it I they are talking about?" With simple eloquence, she asked each of us to express appreciation to the thousands who by attendance at her concerts and by words of encouragement had made her reputation. One would have thought that a glorious voice and a noble spirit had had nothing to do with the creation of that career.

A Great Lady

THIS CHARACTERISTIC could well be emulated by many of us far less talented who preen and strut when praise, deserved or otherwise, comes to us. When one reflects upon the truly great individuals he has been privileged to know, they all possess this same simplicity which characterizes Miss Anderson's every word and deed. Never the humility of a weak and characterless person, sometimes called an "Uncle Tom," but the true humility of one who does not have to boast of his own accomplishments. One knows of Miss Anderson that whatever acclaim or success comes to her in years ahead, she will continue to be the Marian Anderson who on swank Park Avenue was hailed by the outstanding figures of her time.

Anderson Music Award Divided

The Courier, Pittsburgh, Pa.

PHILADELPHIA —(ANP)—The judges for the 1946 auditions of contestants vying for the $1,600 Marian Anderson Scholarship fund award voted that the $1,000 first prize be divided between the two leading contestants, it was disclosed here last week by Miss Alyse Anderson, secretary of the fund.

The tying contestants, the Misses Florida Naomi Pettiford of Severna Park, Md., and Nancy Fishburn, of Wayne, Pa., divided the $1,000 between them, while the Misses Amanda Kemp, Kansas City, Kan., Sadie Knight, New York, and Luther Saxon, also of New York, each received awards of $300. *Sat. 11-23-46*

The Marian Anderson Scholarship fund was established in 1941 by Miss Anderson in an effort to aid promising young singers. The fund was initially founded on a $10,000 prize Miss Anderson received with the Bok Award in 1940. *11-23-46*

Marian Anderson Selected Among Year's Key Women

Chicago, Ill.

NEW YORK—Marian Anderson is one of five "key women of the year" to be honored by the Fashion Division, Federation of Jewish Philanthropies of New York during a dinner Dec. 11, at the Ritz Carlton Hotel.

The dinner will be held in behalf of the current $12,000,000 Federation appeal for the support of its 116 member hospitals and welfare agencies, which last year served 350,000 persons of all races and religions.

Others to be honored for "their contribution to our nation's culture" are: Mrs. Irving Berlin, community worker; Edna Ferber; author and journalist; Miss Dorothy Fields, playwright, and Bernice Fitz-Gibbon, advertising director of Gimbel's. *Sat. 11-30-46*

BRILLIANT PIANIST OPENS SERIES

Oklahoma City

To Perform With New Orleans Symphony

Black Dispatch

NEW ORLEANS—Carol Blanton, member of the music faculty of Dillard University and widely hailed as one of the most brilliant of our younger pianists, opened the Dillard Lyceum Series for the New Year with a recital last week.

Miss Blanton is a graduate of Spelman College in Atlanta, and has the unusual distinction of being the first person in the history of the school to earn a Master of Science Degree in piano from the Institute of Musical Art of the Juilliard School of Music in New York. Miss Blanton has studied with such famous teachers as Lonny Epstein, Sascha Gorondnitzki, Hazel Harrison and Carl Freidberg.

2-2-46

Miss Blanton has recently appeared in recitals at Howard University, Tuskegee Institute, Talladega College and Atlanta University. She is scheduled to appear with the New Orleans Symphony Orchestra sometime in January.

Carol Blanton Appears With Orleans Symphony

NEW ORLEANS—Carol Blanton, associate professor of music at Dillard University, widely recognized pianist, appeared recently in a concert with the New Orleans Symphony Orchestra, the first pianist to appear with the famed symphony. She played Mozart's Piano Concerto in D Minor. Sat 3-9-46

Brice To Star At Berkshire Festival

Coast-to-Coast Broadcast on WJZ August 3rd

SERGE KOUSSEVITZKY — CAROL BRICE

Carol Brice Signs With Columbia

The signing of a five-year recording contract with the gifted Negro contralto, Carol Brice, was announced today by Edward Wallerstein, president of the Columbia Recording Corporation.

Miss Brice's album of Mahler's "Songs of a Wayfarer," with the Pittsburgh Symphony Orchestra, released by Columbia in August of this year, marked her recording debut. Praise of this album has been high. The following comment by the Los Angeles Times is typical:

"This is an album for the discriminating, for the music is great music from the heart of a genius, and Miss Brice has a voice of power and a beautiful resonance."

Columbia contemplates the issuance of several other albums by this gifted artist in the near future.

Miss Brice, endowed with one of the most beautiful contralto voices in the concert field, has had a rapid rise to fame. When she was growing up in Sedalia, N.C., she hoped for nothing more glamorous than a career as a music teacher.

Talladega Grad

But in 1939, when she graduated from Talladega College, she heard of the possibility of a fellowship at the Julliard School of Music in New York. She came North with only a few dollars in her pocket, joined the chorus of "The Hot Mikado" at the World's Fair to earn money for her living expenses, and secured the coveted fellowship.

While studying at the Julliard, she competed for the Naumburg Foundation award, which carries with it a solo concert in New York's Town Hall. For two years she failed, but on her third try, she won the coveted award. Her concert was brilliant. The following year she was engaged by Dr. Fritz Reiner to broadcast De Falla's "El Amor Brujo" under his baton in Pittsburgh.

That broadcast, heard by Serge Koussevitsky, resulted in Miss Brice's performance on August 3 of this year at the Berkshire Festival with the Boston Symphony Orchestra, of the solo part in Brahms' noble and rarely-heard "Alto Rhapsody." Those who heard her warm and lovely tones agreed with Irving Kolodin of the New York Sun, that "she has a voice to carry her as far as she wants to go." Olin Downes, writing in the New York Times, commented, "The voice has a nearly instrumental maintenance of line—like a gorgeous colored band against the tapestry of the orchestral and choral sonorities."

Scheduled To Be Listed In 'Who's Who'

Neil Scott, president of Neil Scott & Associates, announces today that Carol Brice, the great young American contralto opened her 1946-47 concert season in Sackville, New Brunswick on the western coast of Canada. The Scott office also wishes to announce at this time that Miss Brice has accepted a limited number of concerts for the first half of the current concert season ending December 31. She is to appear in the following places: Chicago, Ill., Dodge City, Iowa, Greensboro, N. C., Tallahassee, Fla., Savannah, Ga., Woodstock, Conn., Washington, D. C., Philadalphia, Pa., New York City, Williamstown, Mass., 2 engagements in Montreal, Canada, Durham, N. C., and Bryn Mawr, Pa.

Miss Brice is to make at least two more appearances in formal concert in New York this season and in addition she is doing a far western tour. Plans are also being made for her to go abroad during next summer..

TO BE LISTED IN "WHO'S WHO IN AMERICA"

Miss Brice, had another outstanding honor bestowed upon her this week when she was informed by Wheeler Sammons, Jr., Editor-In-Charge of WHO'S WHO IN AMERICA that public inquiry has made it necessary that they list her immediately in WHO'S WHO IN AMERICA.

Mr. Sammons said to Miss Brice: "We have to ask your cooperation rather urgently to the extent of supplying the information indicated by the enclosed biographical data card because reference users of our publication are seeking information about you—as a result we are both carding your name permanently in our biographical file and scheduling it for listing in "The Monthly Supplement to Who's Who."

Large library reference centers report to us the name being inquired about most frequently and from these reports, from newspapers and other current news souces, our editors make their selections. Will you therefore be good enough to fill in the enclosure and return it as promptly as possible. Your cooperation will assist in providing accurate information in response to the exceptionally keen, current interest—of Americans young and old, in all walks of life—in detailed information about who's who in the news."

COLORFUL CAREER

Miss Brice is the winner of the coveted Naumberg Award for vocal excellence, the only Negro to have won the award in its 22-year history. She won it in competition with singers white and colored from throughout America.

She Has Won Praise From Many Outstanding Musicians

Dr. Serge Koussevitzky, the eminent conductor and musical sage said: "Her voice is like a Cello." Dr. Fritz Reiner, great musical theoritician and conductor of the Pittsburgh Philharmonic Orchestra said that she is destined to be the most distinguished singer of our generation. Olin Downes, the profound vocal critic of the N. Y. Times said "The voice has a nearly instrumental maintenance of line—like a gorgeous colored band against the orchestral and choral sonorities; and recently Edward Tatnall Canby stated in a review of Miss Brice's debut on records in Gustav Mahler's "Songs of a Wayfarer" with the Pittsburgh Philharmonic Orchestra said: "Carol Brice is equal to Marian Anderson in vocal quality and more at home in "classical music;" her younger voice is more flexible. May well be greatest Negro voice."

Miss Brice has been handled and publicized for the last 7 years by the Negro public relations firm, Neil Scott & Associates, which proves that Negroes can be successfully publicized and counseled by Negroes. The Scott office recently secured a five year recording contract for Miss Brice with the Columbia Recording Company.

Sketches From Musical Career Of Carol Brice

NEW YORK—(SNS)—

On August 3, when Carol Brice sings with Serge Koussevitsky and the Boston Orchestra and even in February of this year when she sang for Dr. Koussevitsky before the friends of the Boston Symphony Orchestra it was all two years too late. Well, this is the way it all began or rather this is the way it all ended.

In 1944, while Carol Brice was still a student of the Julliard Graduate School of Music she won the Walter W. Naumberg award and some of her instructors began trying to arrange for Dr. Kousevitsky to hear their young promising student. They went so far as to arrange a special concert at Pittsfield, Massachusetts, just a few miles from Koussevitsky's Berkshire Festival in order that it would be easy for him to hear her. Under great pressure, they gained the tacit commitment of Dr. Koussevitsky that the would come out and hear Carl Brice, their young pupil, sing on July 26.

To their great consternation the date which they set for Carol Brice's concert at which Koussevitsky was to appear was the great maestro's 70th birthday. Naturally, everybody felt very badly. Then two years later while Carol Brice was appearing on a broadcast with Dr. Fritz Reiner and the Columbia Broadcasting Symphony, Dr. Koussevitsky's cousin accidentally turned on the radio while Carol Brice was performing DeFalla's "El Amor Brujo," and Dr. Koussevitsky heard Carol Brice for the first time. He immediately called long distance to New York to arrange for a special audition with Miss Brice for himself.

Of course, tne rest is history, Carol Brice's singing for the Boston Symphony Orchestra culminated in Dr. Koussevitsky's describing her as being the possessor of "a voice like a Cello," his commissioning of a special vocal symphony to be written for her and now her appearance with the Bos-

ton Symphony Orchestra at the Berkshire Festival where she will perform Brahms' "Alto Rhapsody." And the funniest thing about it all is that it all is two years late.

9-30-46

CAROL BRICE, A DETERMINED WOMAN

But behind all of this is an unusual story of will power and determination for Miss Carol Brice is a determined woman. Behind her appearances in your home and on the concert stage lies one of the greatest stories of will power and determination ever told in the annals of music. It all began some 20 years ago when Carol Brice was just a wee bit of a girl of 7 years old. Carol had exhibited an exceptional talent for music but her relatives thinking in terms of the cost and the sacrifices of a musical career had even at that early age begun trying to curb her ambition of being a singer. They were determined that she should follow in the footsteps of one of her relatives a college president and become an educator. However, Carol had ideas of her own. She kept up her music and the family finally consented to let her take a college course in public school music with the hope that eventually they would be able to make some kind of an educator out of her.

TALLADEGA GRADUATE

In 1939 Carol graduated from Talladega College and her influential relative who is an educator had a teaching job in a music department of a prominent Negro college all prepared for her. And then Carol told her quietly and calmly that she wasn't going to teach—that she was going to sing—whereupon the relative informed her that she would sing at her own expense.

Daily World

Then Carol Brice came to New York almost penniless, joined the chorus of the "Hot Mikado" and earned enough money to pay for her living expenses. Then she took an audition at the Julliard Graduate School of Music and won a five year fellowship. 9-30-46

In 1942 she began competing with singers from throughout the nation for the Walter W. Naumberg award which carries with it a free Town Hall concert. The first year she failed, the second year she failed, the third year she and her husband, Neil Scott, pooled their last $10.00 and even though pregnant, she competed for the Naumberg award again. They say it takes three times to win. Well, they must know what they are talking about because on the third trial Carol Brice won the Walter W. Naumberg award for vocal excellence and became the first and only Negro in the 23-year-old history of the Naumberg award to win. Tuesday

These events are sketchy but they are typical of the driving determination and persistence of the great contralto, Carol Brice, when she makes up her mind to achieve an objective. That's why Carol Brice is singing at the Berkshire Festival. Atlanta Daily World

Carol Brice Gets 10-Concerts Offer From Dandelot

World Birmingham, Ala.
Fri. 12-20-46

Concerts To Be Done In European Capitals In May

NYW YORK—(SNS)—

Carol Brice, the great young Negro contralto, was offered ten concerts to be done in the capitals of Europe during the month of May, 1947. The offer was made by Maurice Dandelot, the great French and Continental empresario, via cablegram and by subsequent transatlantic phone call. The offer adds up to being one of the most sensational to have ever been made a young concert singer and if accepted would give Miss Brice the opportunity to be heard by the critics of Europe and the music hungry peoples of Europe.

The young singer, who is the only member of her race to have won the Walter W. Naumberg Award for vocal excellence, is this season in the midst of a coast-to-coast concert tour in the major cities of America. So far each of her concerts has been a personal triumph artistically and musically speaking. It is to be expected that if Miss Brice goes to Europe she would be as successful.

Empressario to Arrange Appearances

In subsequent conversation with Maurice Dandelot he stated that he was also arranging, in addition to Miss Brice's solo appearances in Europe, debut performances with the great Symphony Orchestras of the capitals of Europe. Miss Brice has already performed in this country with the Boston Symphony, Pittsburgh Philharmonic, Kansas City Philharmonic, New Haven Symphony, Columbia Broadcasting Symphony and the New York Philharmonic.

Her first album of recordings for Columbia Masterworks was recently released. They were made in connection with the Pittsburgh Orchestra under the direction of Fritz Reiner. In this debut album Miss Brice sings Gustav Mahler's "Songs of a Wayfarer." The recordings are having sensational sales. Miss Brice's appearance with the major symphonies of Europe will undoubtedly win her as much acclaim as did her performance with the great orchestras here.

To Hold Lasting Place

All in all this offer to Miss Brice to go abroad in Europe adds up to be an outstanding tribute to the fame, recognition and high musical status that Miss Brice has gained for herself in America and Canada. It also goes a long way toward adding lustre to the fact of her musical genius and rapid rise. It becomes even more evident now that her's is to be a lasting place in the hearts of music lovers and that wherever great singers are discussed the name of Carol Brice will be included.

CAROL BRICE SCORES AT TOWN HALL

The Weekly Review 376

"Carol Brice the brilliant young Negro contralto and holder of many distinguished honors for her vocal feats scored again at Town Hall this Saturday."

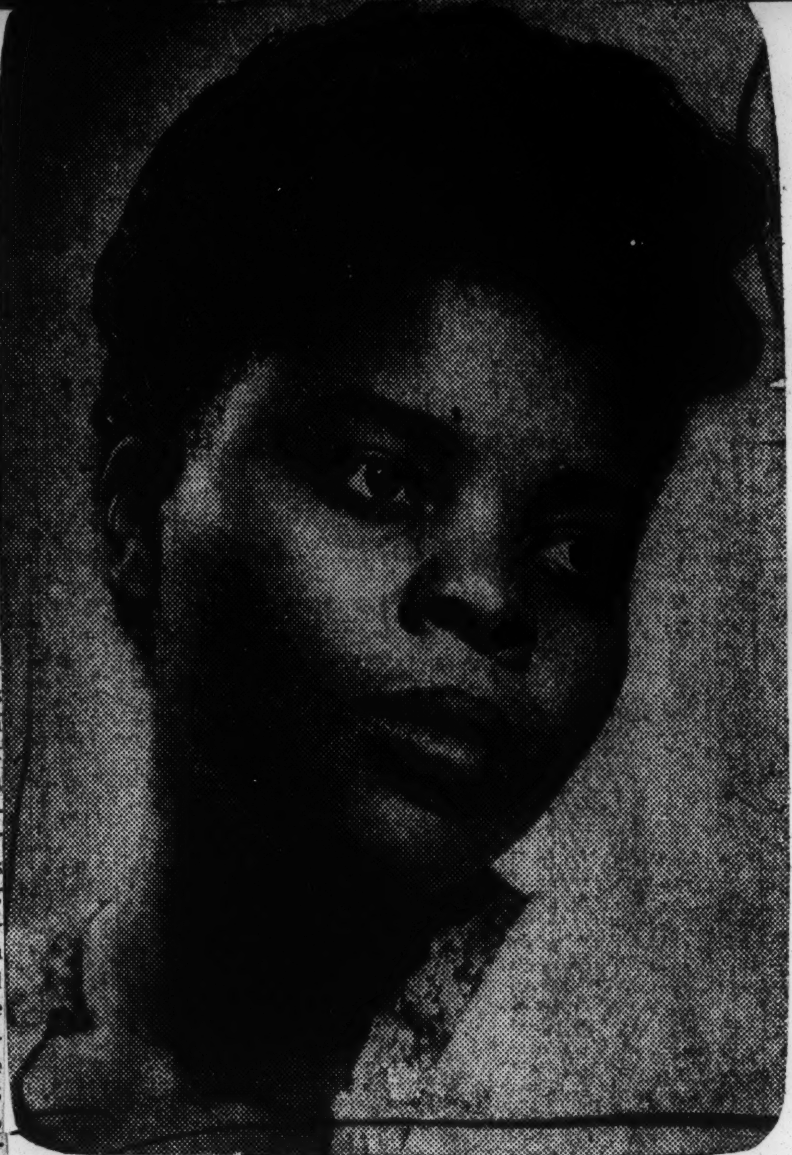
Birmingham, Ala.

New York— Richard Lawrence distinguished critic of the New York Times, asserted in that paper, Sunday's Edition, that Miss Brice scores again. The occasion was Miss Brice's first New York concert for the 1946-47 season and in a sense her first fully professional New York concert. Her former Town Hall concert was sponsored by the Naumberg Foundation whose award for vocal excellency Miss Brice won in 1944. Since she was still in school at the time the concert was more in the nature of an amateur giving a private preview before turning professional. However, at this time Miss Brice came into Town Hall with a string of professional triumphs to her credit which she justified. The critics agreed that Miss Brices voice is even "finer, clearer and purer in the upper tones and richer in the lower tones" than in her first Town Hall concert.

Sat. 11-30-46

LIVES UP TO KOUSSEVITZSKY'S FAITH

One of the outstanding successes of the concert was a personnel one for Miss Brice and that is that she justified Dr. Serge Koussevitszky lavish statements concerning her and his deep and abiding faith in her as an artist. Mr. Lawrence of the New York Times touched on this point when he said, "It is probably the lovely, smooth and deep qualty of the lower tones, as well as the freshness and color in all of the registers, that led Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to liken the voice to a 'cello. All of this was evident yesterday in the excellent program given by Miss Brice.



Carol Brice Renders Brahm's "Alto Rhapsody"

Memphis World, Tennessee, Fri 5-10-46

NEW YORK— Carol Brice, the brilliant young contralto—discovery of Dr. Serge Koussevitsky and Dr. Fritz Reiner, performed Brahm's Alto Rhapsody with the Union Theological Seminary all male chorus at 8:30 p. m. Friday morning, May 3, 1946.

Miss Brice is just 27 years old and is the first of her race to win the Walter W. Naumburg as a tribute to the excellence of her artistry and vocal technic. Koussevitsky said "her voice sounds like a Cello" and Reiner said "She is destined to be one of the most distinguished singers of our generation."

"Carol Brice Day" To Be Observed Nov. 5 In Harlem

World, Memphis, Tenn. Fri. 11-1-46

Carol Brice, noted Negro contralto, will be honored with a day in her name by the Record Shops of Harlem. They have decided that that day will be Friday, November 15, 1946. This unique idea is the brain child of the management of Ray's Music Shop, 2477 Seventh Avenue, New York City. Miss Brice will make personal appearances at many of the shops and meet Album Autograph seekers.

Miss Brice is the winner of the Walter Naumberg Award and recently signed a five-year contract with Columbia Recording Company. She will make her second Town Hall appearance Friday, November 16th, at 5 p. m.

It's Profitable to Have a Baby

The Tribune, Washington, D.C. Sat. 8-10-46

Carol Brice, the great young Negro contralto and native of Sedalia, N. C. has been invited to give a recital with the Boston Symphony orchestra and Dr. Koussevitsky on August 3 at the Berkshire musical festival.

Carol Brice is now 27 years old and she lives at 400 Manhattan Ave., N.Y.C. She graduated from the Julliard Graduate School of Music in 1944.

Just now aside from completing her preparation of the Brahms' Alto Rhapsody and preparing for her fall concert season, her main occupation is caring for her two year old son who has been very much involved in the exciting events of Carol's successful musical career.

The Naumberg Award

Miss Brice won the Walter W. Naumberg award in 1944 while she was pregant. In fact she was about 4 weeks from having her baby.

She was notified of her winning the Naumberg award the last week of April and her baby son was born the last week of May. Until this day she attributes her winning of the Naumberg award to the fact that she was pregnant.

Carol Brice believes and a considerable amount of the medical profession substantiates her belief that when you are pregnant your voice has more resonance and she says "it must have been the physical expanse that helped me to win the award."

She had tried for it two times before.

Carol Brice is tall, 5 feet 8 inches. She moves with an easy grace and has an open intelligent face that smiles most of the time. Most of the time when she is talking to you she is holding Neil Scott, Jr, her son, who tolerates the questions and answers for a while but usually gets tired and starts trying to tear down the house.

Minister's Daughter

Miss Brice's father, John Brice, is a congregational minister and a director of the Palmer Memorial Institute in Sedalia, N. C., where she went to school. Carol came from a musical family. Her mother was a prima donna at Knoxville college.

Her father was a tenor at the same college and of coure they got married. Her mother started all of the kids at an early age to learn the piano. One of those kid's is Carol's brother Jonathan who is her accompanist, another brother who has just left on an extended USO tour to Europe is Eugene, and there is a sister who lives in Philadelphia.

Since the earliest days that Carol remembers, she has always heard music and singing. Carol won a cup at a festival when she was 15 years old for being the best contralto in the state of North Carolina. Now she is being called one of the best contraltos in the whole wide world.

Then she went to Talladega in Albama to study public school **music with a view to teaching. At Talladega the teachers told her about the Julliard School of Music and how if you were good enough you did not need any money to study there.**

..She came to New York in the summer of 1939 and won an audition. It seems that they were recruiting singers for the Hot Mikado at the World's Fair that summer and they recruited Miss Brice and a fellow named Neil Scott who wasn't so bad at singing and they were married in 1942.

Miss Brice likes Lider and especially those of Schubert, Brahms, and Hugo Wolf. Se isn't impressed with herself and likes to sew and mess around salads. She likes good books, good music and the theatre. "I don't like the fancy things" she says. "When it comes to nite clubs and such I am pretty much in the background."

The bookcase in their home reveals Plato, Kent, Freud ,Aristotle, Voltaire, Nietesche, Lillian Smith and many volumes on the question of Negro segregation. "I think it is wonderful this appearance of mine at the Berkshires", she says, "I only hope that I am up to it."

"Dr. Koussevitsky has given me the opportunity to meet so many musical people and to be heard". This last thing she said **so naturally that it seemed the most natural thing in the world that she would be heard. So you see it pays to be a mother and to have a baby if yoou want a career.**

CAROL BRICE SINGS

Birmingham, Ala. Weekly Review

—In 1939 Carol graduated from Talladega College and her influential relative who is an educator had a teaching job in a music department of a prominent Negro college all prepared for her. And then Carol told her quietly and calmly that she wasn't going to teach—that she was going to sing—whereupon the relative informed her that she would sing at her own expense.

Then Carol Brice went to New York almost penniless, joined the chorus of the 'Hot Mikado' and earned enough money to pay for her living expenses. Then she took an audition at the Julliard Graduate School of Music and won a five year fellowship. Sat.

In 1942 she began competing with singers from throughout the nation for the Walter W. Naumberg award which carries with it a free Town Hall concert. The first year she failed, the second year she failed, the third year she and her husabnd, Neil Scott, pooled their last $10.00 and even though she was pregnant, she competed for the Naumberg award again. They say it takes three times to win. Well, they must know what they are talking about because on the third trial Carol Brice won the Walter W. Naumberg award for vocal excellence and became the first and only Negro in the 23 years old history of the Naumberg award to win. These events are sketchy but it is typical of the driving determination and persistence of the great contralto, Carol Brice, when she makes up her mind to achieve an objective. That's why Carol Brice is singing at the Berkshire Festival. 7-27-46

CAROL BRICE SCORES IN VARIED PROGRAM

The Times, New York, N.Y.

Carol Brice, young Negro contralto who won the Naumberg Foundation Award and was heard at Town Hall in her award recital in March of last year, gave a recital in the same hall late yesterday afternoon under the sponsorship of the Talladega Alumni Association, which will use the proceeds for scholarships.

Miss Brice has made much progress in her art since her first recital here, and the beautiful voice is even finer—clearer and purer in the upper tones and richer in the lower. There is still a good deal to be done for the higher part of the register, but the lower already has reached much distinction.

It is probably the lovely, smooth and deep quality of the lower tones, as well as the freshness and color in all of the registers, that led Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to liken the voice to a 'cello. All of this was evident yesterday in the excellent program given by Miss Brice, as also were the intelligence, taste and musicianship shown in its projection. Sun. 11-17-46

Nothing was overdone, nothing underdone. Everything was smooth, both technically and interpretively. One of the finest features of Miss Brice's singing was her remarkable diction, which can be compared with that of Roland Hayes or the late John McCormack. Technically, the singing was a little "breathy," but the production in general was admirable, with generally true intonation.

The aria "Furibondo Spira il Vento" from Handel's opera "Partenope," was finely sung. A group of Schubert Lieder did not fare quite so well, although the last number "Der Musensohn," was commendable. In the French group Chabrier's "Les Cigales" and Henry Ferrier's "L'Intruse" was effectively given, with good dramatic effect.

Tchaikowsky's "Had I Only Known, Had I Only Guessed," in Miss Brice's own English translation, was probably the best single piece of singing of the afternoon. The concluding spirituals, with Foster's "Oh, May the Red Rose Live Always," as an encore, were poignantly set forth, with the voice at its best.

Jonathan Brice, the singer's brother, was the admirable accompanist.

R. L.

Carol Brice Gets 5 Year Contract

Daily World, Atlanta, Ga. Sun. 9-29-46

X-267 of the Columbia Masterworks series will go down in musical history as the record album that made Carol Brice's, the great American contralto, fame in the music recording world. X-267 is "Songs of a Wayfarer" by Gustav Mahler, sung by Carol Brice accompanied by the Pittsburgh Philharmonic Orchestra under the direction of Dr. Fritz Reiner. It is Miss Brice's first published recording.

The great brains at Columbia Recording have been trying for several years to get Miss Brice under contract to them but always the great young contralto had refused to do so because they only offered her a one year contract. Even though Miss Brice had won the highest plaudits of the critics, the Columbia executives had always offered her the usual one year contract. However, once her album hit the market and the critics began calling her "possibly the greatest Negro voice," Columbia brain-trust changed its mind and wanted to sign immediately a contract that would run anywhere from 10 to 15 years. However, Miss Brice wisely settled for a five year contract and a handsome sum for special promotional purposes on

the side.

Miss Brice's record debut marks the first time a young first-time recording artist has begun her record career with a serious album.

Plans are being rapidly made for the release of her second album, "The El Amor Brujo" with the Pittsburgh Philharmonic Orchestra. Each of the first two albums is a first recording. Miss Brice is busy now trying to record an entire Brice catalog for Columbia before her concert season begins.

MISS BRICE SCORES AT BERKSHIRE FETE

Mon 8-5-46 — Times — New York, N.Y.

Young Contralto Heard With Chorus and Orchestra in the Second Brahms Program

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—Carol Brice, the young Negro contralto, was soloist this evening at the second of the Brahms programs of the Berkshire Music Festival, in the performance of that composer's rhapsody, op. 53, which is the setting of verses from Goethe's "Harzreise."

Aside from the interest in this noble and rarely heard score, Dr. Serge Koussevitzky had provided with it an ideal background for the quality of Miss Brice's voice. This beautiful voice is richest and most effective in its lower register, which is characteristic of that type of organ. The upper tones have still, perhaps, fully to fill out, and to be brought under complete control. And Brahms' music, with the wide skips, so dramatic in implication, from high to low tones, asked much of the singer.

But the voice is fresh and warm in all its registers, and the singer showed herself a musician of intelligence and taste in her treatment of the melodic line. She did not "emote" or exaggerate in the expression of the feeling, which, in this music, is not of the exterior variety.

Mon 8-5-46

Indeed, a nearly instrumental maintenance of line and consistency of style goes far toward meeting the effect that the composer evidently intended. The voice was like a gorgeously colored band against the tapestry of the orchestral and choral sonorities. The music spoke for itself, as the composer intended, in terms of grave emotion and classic beauty.

The chorus, in turn, though it had prepared its part in English, while Miss Brice, under a misunderstanding, had prepared hers in the original German, made, in the face of the difficulties which these contrasts occasioned, an excellent effect. It was in terms of a symphonic rather than a textual impression that the performance proceeded. With no text at all its mood would have been conveyed.

Much more could be said of this festival chorus, which has been working so zealously under the enthusiastic leadership of Robert Shaw, and has performed an astonishing number of important choral compositions in successive weekly programs of the Berkshire Music Center season. It had sung in the afternoon, in Trinity Church, the highly modern "Litanies a la Vierge Noire," by Poulenc, and the Bach Magnificat.

The same body will sing the very difficult choral parts, and act them too at the American première of Benjamin Britten's opera, "Peter Grimes," on Tuesday. Last week they were heard in one of their weekly programs in Bach's cantata, "Christ Lag in Totesbanden." Their achievements are assets of this festival.

Mon 8-5-46

The symphonies of the evening were Brahms' Third and his Second which concluded the concert. Of the last named performance mention may not be made here, but the playing of the Third symphony was conspicuous for two things, the exceptional clarity of the exposition of theme and counter theme, and the spirit, now fiery, now poetical, and fundamentally romantic, which clothed the interpretation.

And this morning, at the "public rehearsal," which is a real rehearsal, but also a variety of concert when full programs are prepared in the presence of the big audience of subscribers to the festival, there was the good fortune to hear Erica Morini and Gregor Piatigorsky as soloists in the Brahms double concerto for violin and orchestra. For some, the fascination of these rehearsals, which are final stages of preparation, are as significant as the concerts, because the interpretations can be followed as they are finished and put together.

There were interesting adjustments of tempo this morning between the orchestra and the two soloists, as the perfect whole was attained. And there was more reason to grasp the fine style and authority of Miss Morini, today the mature and arresting interpreter, and the virtuoso prowess and phenomenal tone of Piatagorsky with his newly acquired Stradivarius 'cello.

Conductor of Boston Symphony Orchestra Praises Contralto

The Call — Kansas City, Missouri — Fri 3-8-46

Dr. Serge Koussevitsky of the Boston Symphony orchestra called Carol Brice, 28-year-old contralto "The Universal Voice," Wednesday night at the Boston Symphony hall, and commissioned a symphony to be written for her which she will sing with the Boston Symphony at Boston next season.

The young New York singer, winner of the Walter W. Naumberg award for 1944 and a graduate of the Julliard school of music, has risen rapidly in a short period. Her presentation with the New York Philharmonic orchestra and Town Hall appearances has helped to establish her on a firm foundation, and given her a prestige that is rapidly becoming international.

In the beginning of her singing career, she was a member of the Sedalia Singers in North Carolina and traveled with them as a featured soloist, coming to Town Hall in New York, where she and the group won praise for their singing.

During her senior year at Sedalia she won the silver cup in a state-wide musical festival, and because oft he interest of a benefactress of the school was able to study for four years at Talladega college in Alabama.

Following her graduation in 1939, she came to New York as a member of Bill Robinson's "Hot Mikado Chorus" at the World's Fair. While in New York she was

CAROL BRICE

persuaded to audition for the Julliard Graduate School. She did and won a fellowship. For the next five years she was a student under Francis Rogers, supplementing her fellowship funds by singing at St. George's church.

For three years following her graduation from Julliard, she toured southern college towns, acting as her own manager, gaining experience and adding to her repertoire.

Fri 3-8-46

Later she sang with the Kansas City Philharmonic orchestra on a new NBC "Orchestras of the Nation" series with Efrem Kurtz conducting.

The attribute by Dr. Koussevitsky in terming Miss Brice "The Universal Voice" is equivalent to saying that she is the Voice of All People—The Voice of the World, a rare gift that is given to but few members of the human race.

Carol Brice Triumphs At Berkshire Music Festival

Louisiana Weekly — Sat 8-31-46

"Carol Brice, the great young American contralto, was soloist on a recent Saturday evening, with the Boston Symphony Orchestra in the second of the Brahms programs of the Berkshire Music Festival. Miss Brice performed what is popularly called "Brahms' Alto Rhapsody," which the composer listed as Opus No. 53, with a setting of verses from Goethe's "Harzreise."

New Orleans, La.

"Miss Brice broadcasted the same work with the Boston Symphony over Station WJZ before an estimated ten million listeners. Aside from the interest in this noble and rarely heard score, Dr. Serge Koussevitzky provided an ideal background for the quality of Miss Brice's voice. Her voice is very rich and effective, which is characteristic of that type of voice and Brahms music with the wide skips so dramatic in implication, from high to low tones, demanded much of the singer.

"Miss Brice's voice is fresh and warm in all its registers and the singer showed herself a musician of inteligence and taste in her treatment of the melodic line. She did not emote or exaggerate in the expression of the feeling which in this music is not of the exterior variety.

Sat 8-31-46

"Indeed, a nearly instrumental maintenance of line and consistency of style goes far toward meeting the effect that the composer evidently intended. The voice was like a gorgeous colored band against the tapestry of the orchestral and choral sonorities. The music spoke for itself, as the composer intended, in terms of grave emotion and classic beauty."

The above statements are the profound pronouncements of Olin Downes, the recognized dean and authority of American vocal critics and techniques.

New Orleans, La.

Mr. Downes, who has been with the New York Times for nearly a quarter of a century, has heard and criticized favorably and unfavorably all the singers of our day, and to win favorable comments from one whose eminent position is unchallenged in his profession undoubtedly proves that Carol Brice, at 27 years of age, is one of the greatest singers of our day. Most singers get started on the real road to fame in their late thirties and early and middle forties. It is a tribute to her musical genius that she has accomplished so much in so few years.

Sat 8-31-46

Chicago, Ill. Defender

CAROL BRICE

Praised By Reiner

Carol Brice's Singing Scores

Pittsburgh, Pa. Courier

A signal tribute was paid to the brilliant contralto, Carol Brice, by Fritz Reiner following her appearance with the Pittsburgh Symphony in Syria Mosque Sunday when he predicted that she would become one of the outstanding singers of our generation."

Mr. Reiner, the conductor of the symphony, revealed the fact that he had first met Carol Brice at his home in Connecticut.

"I was impressed by the beauty and warmth of her contralto, her natural instinct for correct phrasing and general musicianship," Mr. Reiner said. 2-2-46

It was in connection with her appearance for the third season with the Pittsburgh Symphony that Mr. Reiner enthusiastically declared:

"She has proven that my forecast of her career as a concert singer was fully justified."

Carol Brice Receives Statue

Baltimore, Md. Afro-American

NEW YORK — (ANP) — A life-size head of Carol Brice, contralto, done in terra cotta, was presented to the diva at her home here last week by the young sculptress, Elinor Schaffle. Sat 5-4-46

The head is done in a beige color and carries a close resemblance to the artist.

AMERICAN VIEWPOINT

On A Note Of Color

Chicago Defender

By EARL CONRAD

(Defender, New York Bureau)

NEW YORK—Can Negroes sing better than whites? Does the average Negro have a greater singing potential than the so-called white man or people of any other color? 3-9-46

I don't expect to have the answer for you in this particular interview with Carol Brice, a highly talented contralto singer, but I thought that Miss Brice, or I feel that her experience illustrates the simple fact that Negroes, like all people, have to struggle to create and project great art.

It has been said that Paul Robeson has a "natural voice" and it is possible that he may not have had the struggle with voice and music which most artists have, but if this is so, it is an exception. Chicago, Ill.

Part Of Stereotype

My reason for feeling that it was important to point out that Negroes may not necessarily have a "natural" proclivity for music, as so many, white and Negro, may believe, stemmed from a letter I recently received from a letter I recently received from Ezio Pinza the great Metropolitan Opera Company singer. I asked Pinza for an interview on the question; he could not grant it, but he answered with a pleasant letter in which he made the following statement about the Negro and music:

"Their interest and understanding of all the arts is so natural for them, and I feel that they have brought and will continue even more in the future to bring music to the development of a distinctly American pattern of music."

Pinza said "music is so natural for them" and the expression caught my attention at once. I have heard that kind of expression from so many whites, whites who are usually wrong about most matters concerning the Negro, that I thought it time to look into the matter. It is my feeling that the "They can all sing beautifully" theory is a part of the stereotype that sees a primitive element in the Negro group.

Miss Brice, a husky, very strong-looking and handsome woman in her twenties was wearing a plain housedress as I greeted her in the living room of her apartment at 400 Manhattan ave. At her skirts a very slight and energetic little fellow, her son, called "Butch," tried to both hide and look at me at the same time, and I noticed at once Miss Brice's very bell-like laughter as she talked of the joy her son gave her. "Butch," who is only 20 months old, got busy pretending to read a book, and Miss Brice and I eased into talk about her career.

She was about to take a tour to Texas, New Orleans and back to Boston, she said.

Struggle With Music

Had she always been able to sing? Was she able to sing as well at the age of 14 as she could now? Had it been necessary to study, or did singing just come "naturally" to her.

She smiled and made it clear at once that her great fight has been with music, rather than with "race." 3-9-46

At that point her husband, Neil Scott, a public relations man, entered the room, and hearing the tone of the discussion re-emphasized that point. "Carol's struggle has been with music, not with race," he said.

I asked her to trace the growth of her discovery of her own voice. It went like this:

When Carol Brice was about 14 years old she won a state-wide singing competition in North Carolina. Although born in Indianapolis, she grew up in Sedalia, went to the Palmer Finishing School, and later to Talladega College where she studied public school music. She didn't yet think or feel she would have a singing career, and was still groping, but in the direction of music. Her direction definitely toward the concert stage developed when she won a scholarship to enter the Juilliard Graduate School in New York.

In this institution she studied and worked hard—very hard—for five years.

If nature had given her some vocal ability to begin with, only hard work crystallized and matured that talent. 3-9-46

She made her debut as a singer in Pittsburgh a couple years ago, promptly won the Naumberg Award, which granted her a Town Hall debut, then sang at Carnegie Hall, and this led to an engagement with the New York Philharmonic Symphony Orchestra. When Miss Brice first sang in New York, critic Virgil Thomson of the N. Y. Herald-Tribune wrote, "Her scale is of an equal quality from bottom to top, unequalled by that of any woman singer I have ever heard on the operatic stage."

She was, by now, very well launched.

I asked Miss Brice whether she thought, as so many whites do, that music is "natural" to Negroes, and she said that in her particular case she felt she inherited a tendency toward music from her parents both of whom were pretty good singers at college, but she halted at suggesting that musical ability is generally "natural" to Negroes.

Her husband, Neil Scott, spoke up and expressed the thought that music, or vocal ability might be a greater potentiality of Negroes than other groups. He made a few passes over the shape of his head, suggesting that Negroid characteristics lent themselves to producing musical tone. It wasn't very conclusive proof, however, and I think this remains a debatable point. What Miss Brice then said carried more conviction for me:

"I have been able to feel myself grow as a singer, as I have grown and as I have worked to improve myself."

She said that she sang two or three hours a day; she continues to take lessons from a noted singing teacher twice a week; she has had to study to master several languages. She intimated that even having a child may have helped her voice, suggesting that her tone quality improved during the period of pregnancy.

Then her husband again pointed out the need of the musician to study and struggle. "Many Negroes," he said, "who have a pleasant voice to begin with, wonder why they don't succeed as outstanding professionals. They do not understand that it is a matter of work, fighting, struggling to master music."

Although Miss Brice's main fight has been with music, she has already had difficulties as a Negro singer too. Saturday

"Once, when I was in Pittsburgh," she said, "I entered a restaurant and immediately bumped into an unpleasant attitude. When I took a seat, the waiter came over to me and said that the table was reserved. I sat there and acted as if I hadn't heard him. Then the manager approached me and he said the table was reserved and something about it being the busy period of the day. I told him, 'If you don't want any trouble, kindly have my luncheon served.' The luncheon was served to me, swiftly, apparently with a view to getting me out of the place as quickly as possible."

During Miss Brice's Juillard period she and another Negro girl sang at the Trinity Congregational Church, a white church in East Orange, N. J. That stint went on for two years, but there was an undertone of dissatisfaction with them, owing to their color, that went on throughout. Later some people began to leave the church. The minister got rebuffed regularly, so he delivered a sermon about racial understanding and invited those who didn't like his attitude to leave the church. Subsequently he left this church and entered directly into interracial church work.

Critics Generous

Back to the "natural voice" theory, Miss Brice felt that critics are very largely responsible for this idea. Scott chimed in that there is a tendency on the part of white critics to be very generous to Negroes who sing, to read into the Negro voice and talent a greater ability than sometimes exists. This attitude is part of the formal white attitude which desires to see in the Negro a special, organic capacity for song.

I asked her how she felt about Negro folk music, spirituals, and songs of protest.

"I love them," she said. "Many artists feel they should get away from them, but I sing them because they come from a people and people like to hear them."

She mentioned Hall Johnson's "Witness," "Sometimes I Feel Like A Motherless Child," and "Swing Low, Sweet Chariot," as some of the songs she sings and likes for their various connotations in the Negro past.

But in the main, and at the moment she likes German lieder, and is especially fond of Brahms.

Young "Butch" was kicking up a fuss now and his father had to rush him off for his afternoon nap.

Before leaving I took with me a program of the Pittsburgh Symphony Society where Miss Brice has appeared twice, and I wrote down this quotation by its conductor, Fritz Reiner:

"I predict that Carol Brice will become one of the outstanding singers of her generation."

Miss Brice is in mid-passage now and I think she will "naturally" reach the top because of her excellent understanding of the need to fight to win art achievement.

Carol Brice To Be Star In "Universal Symphony," Praised

Memphis, Tenn. World

Carol Brice, 28-year-old contralto, came in for national acclaim, February 27, when she was called "The Universal Voice" by Dr. Serge Koussevitsky in Boston Symphony Hall. He is commissioning a symphony especially for Miss Brice, "Universal Symphony," which is to have its premiere at Boston next season. She will be supported by the Boston Symphony and they will be featured throughout America. 3-3-46

Miss Brice was winner of the Walter W. Naumburg Award for 1944 and has risen to great heights in recent years since her graduation from the Julliard School of Music. She is married and is the mother of a twenty month son.

This new honor should give Miss Brice even more prestige in the musical world.

"THREE IS A FAMILY: In the Manhattan Avenue apartment of diva Carol Brice and her impresario husband, Neil Scott, and "Dutch" their 21-month-old son (Neil Scott, Jr.) is the big boss. When mama isn't broadcasting with Fritz Reiner's 100-piece Pittsburgh Symphony Orchestra, or being feted in Boston by Serge Koussevitzky, she lays aside the cantatas of Bach and entertains his little majesty while peeling potatoes for supper.

Amsterdam News, New York, N.Y. 3-16-46

She Achieved The Hard Way

NEW YORK AMSTERDAM NEWS

By NORA HOLT

Carol Brice, famous contralto, will tell you very coldly that luck, that elusive Lady of Fortune, has played but a small part in her rise to fame. She has made it the hard way, the studious way, and courage has been the bulwark of her success. Few music students could have flunked the Naumburg Award three times without losing the ambition to continue under that bitter disappointment. Her final try was triumphant!

Command Performance

Last week, the talented contralto, and her manager-husband, Neil Scott, made a command trip to Boston and returned with some enviable acclaims made by Serge Koussevitsky, that any singer in the world would give a right eye to receive. "The Universal voice," were his passionate words. "Like a cello. Such musicality! Such diction! Also she is beautifully constructed." He will commission a symphonic work with contralto obligato part for her so she can tour with the orchestra.

N.Y. N.Y.

'Time Marches On'

We are constrained to say, verily "Time Marches On", as we consider with pride, the deserved recognition some of our artists are receiving.

3-16-46

The words of commendation made by the eminent conductor were inspired by her successful appearance at a private concert for the Friends of the Boston Symphony, given annually. Her singing brought down the house," reports a Time Magazine reviewer. She sang Handel's "My Father" and "Where Shall I Fly"; two lieder and a rhythmic Hall Johnson spiritual. The maestro remarked, "Our Boston Symphony discovered Dorothy Maynor. Today we discover another great singer—Carol Brice."

Miss Brice has been in the public eye since she was in her teens, singing in church choirs, with a group of spiritual singers in Town Hall, the chorus of the "Hot Mikado" at the World's Fair and various minor affairs while she rounded out fundamental work at Juilliard School of Music.

3-16-46

Wins Naumburg Award

Following her Town Hall debut last fall, the result of winning the Naumburg Award, she was introduced to Fritz Reiner, conductor of the Pittsburgh symphony, in his lovely Connecticut home, and his appraisal of her talent is worthy of quotation. "I was impressed by the beauty and warmth of her contralto voice, her instinct for correct phrasing, and general musicianship."

Immediately she was invited to broadcast with the orchestra, and the eminent conductor also secured a contract to record Falla's "El Amor Brujo", and Gustav Mahler's symphonic song, "Eines Fahrenden Gesellen". It was actually Reiner who gave Miss Brice her start but Serge Koussevitzky's enthusiastic approval last week assures her future.

She Ignores Prejudice

The bug-a-boo of race rarely disturbs her, and truly it is slowly disappearing from the American scene, as far as our artists are concerned. Music is too universal to be stultified and hemmed in by prejudice. More and more it is being shown that artistic worth is predicated upon exceptional talent, musicianship and quality.

With all the success Miss Brice has achieved, she remains unaffected and sincere, shorn of all temperamental fol-de-rols so many singers assume to impress the public. She dresses in simple good taste on all occasions and lives the life of a true artist whose ideals dwell in the realm of beauty of music, loyalty to race, country, and family.

James Coyne

KOUSSEVITZKY & CAROL BRICE

The diction was beautiful; so was the construction.

Voice like a Cello

Time, New York

Once a year the Friends of the Boston Symphony—some 1,000 Back Bay Brahmins who pay the Symphony's deficits—get a concert free. To make things intimate, Boston's vast Symphony Hall is curtained off halfway back. Last week, at the annual club concert, Conductor Serge Koussevitzky led the orchestra through a typical free-treat program—a bit of Mozart, a bit of Berlioz. Then he shooed the orchestra off stage, began a short speech in Russian-coated English: "Our Boston Symphony discovered Dorothy Maynor. Today we discover another great singer—Carol Brice. I hope very soon this artist will also be as great as Dorothy Maynor."

Then he led on stage 27-year-old Negro Contralto Carol Brice, a tall girl dressed in a simple black dress. She waited quietly while Koussevitzky scampered out front to listen. Then she sang Handel's *My Father* and *Where Shall I Fly?*; two lieder and a rhythmic Hall Johnson spiritual. Her singing brought the house down. After the concert, Koussevitzky led her to the foyer, where the ladies of the audience were drinking tea, nibbling tiny sandwiches and acclaiming her. Said Koussevitzky, who used to be a cellist: "Always I try to make the cello play like the human voice and now . . . her voice is like a cello. . . . Such musicality! Such diction! Never have I heard something like this. [Also], she is beautifully constructed!" 3-11-46

Koussevitzky's current ambition: to commission a symphony with a contralto obligato part for her, so that she can tour with the orchestra.

Outside of Boston, Carol Brice was not entirely unknown. The daughter of a North Carolina preacher, she first sang in Manhattan's Town Hall at 15, with a group of spiritual shouters. At the World's Fair, she was in the chorus of the all-Negro *Hot Mikado*. Says she: "They tried to make a Mae West out of me." Instead she enrolled at the long-haired Juilliard School of Music. Later she married Neil Scott, one of the "screamers" in *Hot Mikado*.

While at Juilliard, she won the 1944 Naumburg Foundation competition, was given a free Town Hall debut last March. Conductor Fritz Reiner heard her later, in a private recital, got her to record De Falla's *El Amor Brujo* and Gustav Mahler's symphonic song, *Eines Fahrenden Gesellen*. It was actually Reiner who gave Carol her start, but Serge Koussevitzky's enthusiastic helping hand last week assured her future. 3-11-46

In the tiny Harlem apartment where Carol lives with her husband and their 21-month-old son, Carol memorizes her songs by propping scores over the sink or the ironing board. Says she: "People tell me, 'Oh well, you're Negro so you're musical.' But I have to work just as hard as any white singer to get it out."

Soprano Lauded by Koussevitsky

BOSTON—Carol Brice, 28-year old contralto, was called on Feb 27 at Boston Symphony Hall "the universal voice" by Serge Koussevitsky, director of the symphony.

Dr. Koussevitsky is commissioning a symphony to be written especially for Miss Brice called the "Universal Symphony" to be premiered here net season, jointly by Miss Brice and the orchestra.

Miss Brice, winner of the 1944 Naumburg award, is a graduate of the Juilliard School of Music, and is a former member of Bill (Bojangles) Robinson's "Hot Mikado" chorus. [Editor's Note: The "universal voice" statement is equivalent of the United Nation's voice, "voice of all people. Voice of the world."]

History Made as Anne Brown Sings in Tulsa

Afro American
Baltimore, Md.

TULSA, Okla. — Anne Brown, soprano, made musical history in Convention Hall Tuesday night of last week when Tulsans had their first opportunity to hear a voice that critics hailed "great" when the personable young singer made her first appearance in the east.

Ann Brown is also an actress of ability, and she expertly combines that dramatic instinct with her presentation of her songs. So that hers is not a formalized concert manner, but this departure from tradition through the use of a slight gesture here, a suggestion of body movement there, is done subtly and effectively.

High spot of the program was her singing of the German leider group, songs which she made vivid and warm and close to the heart as only the great singers can do.

Aria from "Carmen"

She sang the Pres des Ramparts aria from "Carmen" with subtle voice and verve to close the first half of her program. *Sat 2-16-46*

She devoted the second half to folk songs, American, Scotch and Irish to spirituals and two songs from "Porgy and Bess," the brilliant "Summertime" and "My Man's Gone Now."

Here her sound vocal training in the fundamentals of singing was particularly evident because with English words, more persons in the audience could appreciate her purity of diction, her phrasing and inflections.

The accompanist is an integral part of every concert and Otto Seyfert, at the piano, showed himself artistic at that difficult feat of performing in complete harmony with the singer and her moods. He also played a solo group.

The concert was on the Carson Concert Course, whose next to follow Miss Brown is Wiltold Malcuzynski, Polish pianist.—L. M. S.

Anne Brown surprises critic

Los Angeles Tribune

CHICAGO—It was refreshing to find that soprano Anne Brown, who has been so long identified with her work in "Porgy and Bess", can do justice to 18th century arias, German lieder, and folk songs, a music critic for the Chicago Sun commented with delight last week, regretting that a larger audience did not attend her recent Orchestra hall concert here.

The critic (initials S.G.), although acknowledging that Miss Brown's voice is not "one of the great ones", only found fault with the somewhat "lesser degree of conviction" which characterized her operatic excerpts, judging them "not as suited to her special gifts as her songs". Her voice was described as having "interesting color", "flexible . . . and, above all . . . handled with skill and an understanding of its possibilities and limitations." *Sat 2-23-46*

Especially well sung, in the critic's opinion, were the lieder, all Brahms, and including "Liebestreu", "Mein Maedel hat einen Rosemund", "Immer Leiser", and "Botschaft". "Their subtle settings mean a great deal to this singer", the writer said, "she unerringly sensed the proper coloration for each of these songs, creating the somberly wistful quality of 'Immer Leiser', with the simplest means, and achieving a finely conceived climax at the final moment of 'Botschaft'. Her phrasing and diction were a joy to an ear which has become jaded with the effort of trying to separate vowels and consonants as uttered by so many singers."

There was praise, too, for the Handel aria, "Let Me Wander Not Unseen", from "L'Allegro", as having "that delightful freedom of melodic flow accented at just the right degree to give it rhythmic articulation without destroying its exquisite lyrical character. A little more of this kind of Handel would have been easy to take." The singer's choice of English songs was deemed "much better than most" and "intelligently treated". ". . . And, if there is anything that one might say on the adverse side", concluded the critic, "it would be that they were sung so refinedly that they lost a little of the folk element. But who is to say that this is really a fault?"

Anne Brown Thrills Paris

The Afro-American

PARIS—Anne Brown, American soprano of Baltimore, Md., gave Paris a real post-war thrill in two recitals during the observance of UNESCO (United Nations Educational, Scientific and Cultural Organization) Month" now being held. *Baltimore, Md.*

Miss Brown opened the series with a recital of the works of Bach, Handel and Schubert, including a number of well known spirituals. *Sat. 11-23-46*

In her initial recital, Miss Brown appeared as soloist with the Paris Conservatoire Orchestra, during which time she sang a number of tunes from the George Gershwin operetta "Porgy and Bess" in which she created the original Bess.

Miss Brown, who has just completed the first half of her European tour under direction of Sol Hurok of New York, has presented a number of folksongs and other American tunes in Scandinavian countries.

Her recital in Copenhagen, Denmark, was highlighted by the presentation for the first time of her first starring vehicle, "Porgy and Bess," aided by an otherwise all-Danish cast. She sang in English while the cast sang in their native tongue.

Following her Paris concerts, Miss Brown began the second half of her scheduled 30-concert tour which will take her to Portugal, Italy, London and Vienna, ending late next month.

Miss Brown is spending much of her time between concerts in collecting songs of the countries in which she visits to take back to the States for incorporation in her wide repetoire.

Anne Brown, Soprano, Set for European Recital Tour

The Afro-American
Baltimore, Md.
Sat. 6-22-46

BALTIMORE

Anne Brown, Baltimore soprano and former star of "Porgy and Bess," is leaving for Europe in August on a recital tour and will not return to America until December, Albert Morini, her New York manager, told the AFRO this week.

Miss Brown will make her debut in Europe at the Royal Opera House in Copenhagen on Sept. 15; which will be followed by recitals in Oslo, Stockholm, Brussels, Amsterdam, and other places.

She will appear with the Orchestra Conservatoire in Paris on Oct. 22; in a recital at the Theatre Des Champs in Paris, Oct. 29, and in November will appear with the Philharmonic Orchestra at the Royal Albert Hall in London.

Already she has been engaged by the Business and Professional Women's Club in Washington, D.C., for a recital after her European tour.

Miss Brown's appearances this season include the Eaton Series in Toronto; Cleveland Auditorium; Northrop Auditorium, Milwaukee; Orchestra Hall, Chicago; Town Hall, New York, as soloist with the Bach Circle; Detroit Symphony, and Philadelphia Orchestra at the Ann Arbor music festival.

Behind The Scenes IN EUROPE

Defender

(Defender European Bureau)

Chicago, Ill.

A Girl and an Idea

PARIS, France—This is the story of a Negro girl and an idea for strengthening the friendship of many and diverse peoples.

The girl is Anne Brown from Baltimore, New York and way points. The idea is the avowed aim of the United Nations Educational, Scientific and Cultural Organization, that is, to promote mutual understanding and good will among the peoples of the earth by facilitating the interpenetration of their cultures.

The two came together here this week, when UNESCO presented Anne Brown to a Paris audience in a recital of German lieder, English and Scottish ballads, French tunes and Negro spirituals.

It was the second of a UNESCO series which will include ranking artists of many peoples, and will feature UNESCO "month," during which delegations from most of the United Nations will assemble to organize the program of interchanging cultural and scientific developments. Dr. Charles Johnson of Fisk University will be a member of the United States delegation.

Anne Brown's recital in the UNESCO series was taken in stride. For Miss Brown, it was simply another of the 30 concerts included in her European schedule. But there in the Theater des Champs-Elysees, the audience heard singing of such fervor and depth of feeling as only a young woman with Anne Brown's background could give. And it applauded enthusiastically and demanded encore after encore. *Sat. 11-16-46.*

Sophisticated Audience

It was, for the most part, an effete and sophisticated audience. Few French working people can afford the luxury of a concert in the Theater des Champs-Elysees. Moreover, there is no indication that UNESCO is attempting to carry the cultures of other peoples to the working masses of France. Perhaps it intends to do so, and is still searching for a way.

But the audience at Miss Brown's recital was a middle-class preponderantly bourgeois audience. And it liked the way Miss Brown sang Bach and Handel and Schumann and Massenet. For Anne Brown gives a song everything. She puts all herself into it. And the audience knew and appreciated.

Yet, the greatest applause was evoked by Negro spirituals, especially the spiritual, "Sometimes I Feel Like a Motherless Child."

It was not that the singer gave this spiritual with greater artistry than, for instance, she gave to the "Waldesgespraech" of Schumann. Indeed, Miss Brown can accept the audience's enthusiasm for her renditions of Bach and Ravel and Schubert as a tribute to her artistry. But the appreciation of the Negro spirituals was a tribute to something else, a tribute to the unique, folk-quality of the music for which world culture is indebted to the Negro people of America.

Here, indeed, was the carrying of a national culture to another nation. Here was represented the real contribution which UNESCO can make to the promotion of international amity.

Burleigh, 80-Year-Old Baritone, Sings 'The Palms' for 52d Year at St. George's

New York Times

His voice still clear and resonant, Harry T. Burleigh, 80-year-old Negro baritone soloist of St. George's Episcopal Church, Stuyvesant Square and East Sixteenth Street, sang twice yesterday, for the fifty-second consecutive Palm Sunday, Fauré's "The Palms," at the church services.

"I can't say how much longer I'll be here," said Mr. Burleigh, who began his career with this choir in 1894. "They won't let me retire, and I'm willing to go on singing until they tell me not to."

Mr. Burleigh sang "The Palms," with a choir of 120 voices joining him in singing the chorus after each verse. A congregation of 600 was present at the afternoon service yesterday at which the Right Rev. Charles K. Gilbert, Suffragan Bishop of the Diocese of New York, administered the rite of confirmation to thirty persons.

Although he had sung the hymn many times before, Mr. Burleigh was obviously nervous when he consented to talk to reporters before coming into the church. Still vivid in his memory is a tribute paid him by the church after his thirtieth year of service. An afternoon service in 1924 featured the singing of Negro spirituals that he arranged, including "Nobody Knows De Trouble I Seen," "Weeping Mary," and "Deep River."

In addition to his singing with the St. George choir, Mr. Burleigh at one time was a member of the Temple Emanu-El choir, which presented to him an inscribed testimonial after he had sung with the group for twenty-five years.

Harry T. Burleigh

Daily World Atlanta, Ga. 37b

What school child is there in America today, black or white, who has not heard the name or sung the productions of Harry T. Burleigh? Or what American is there in whos soul the stirring melodies of "Deep River" has not resound ed again and again? Even unconsciously, Americans all find themselves humming the Burleigh's musical productions or imitating his style. Sun. 11-24-46

Harry T. Burleigh, for more than a half century, a baritone soloist at fashionable St. George's Protestant Episcopal Church, combined is happy measure the rare qualities of the composer, singer and arranger. Although his name bears literally hundreds of productions, Burleigh must be looked upon as something more than a great composer, he was a great American, a distinguished artist and a pioneer in the finest sense of that expression. For he was truly the grandson of a slave.

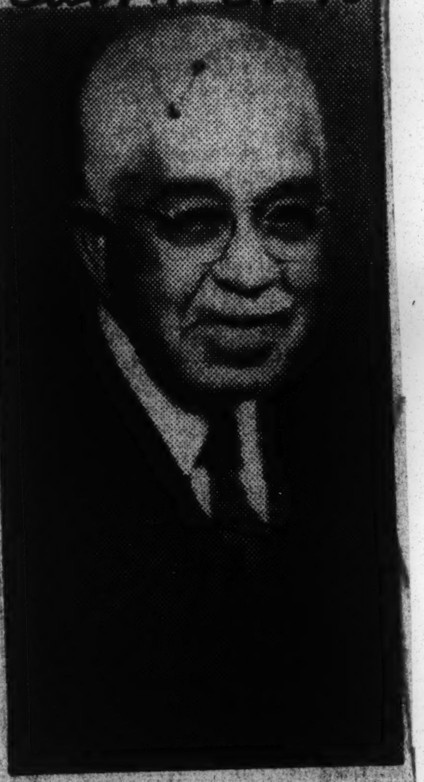
At the age of 79, he retires from his field of labors after 52 years on one job. In his retrement he takes with him the good wishes of not only the members of the St. George's church and choir. He carries with him in addition, the high esteem of a great music world and the re spect of all racial groups.

Harry T. Burleigh

The Courier Pittsburgh, Pa. 37b

Leaves White Church Choir

Sat. 11-30-46



HARRY T. BURLEIGH
. . . *"A Generous Pension"*

NEW YORK—(ANP)—After fifty-two years as soloist in one church choir, Harry Thacker Burleigh, one of the outstanding baritones of the age, retired last week on a "substantial pension," according to church officials, who reluctantly accepted the 79-year-old singer's resignation.

Mr. Burleigh, as a young man of 27, was chosen from among sixty applicants for the soloist's job at St. George Episcopal Church—the church of the Morgans and other wealthy New Yorkers. Each year for the past half century, Burleigh's singing of the Easter hymn, "The Palms" was a feature of the festive program. This is a record.

WILL DEVOTE TIME TO WRITING, COMPOSING

Later, Mr. Burleigh was also soloist in the Jewish temple Emanu-El, where he served for twenty-five years.

He is credited with introducing the service at St. George when an entire program is devoted to Negro spirituals.

Mr. Burleigh denied that his health caused his retirement, singing to prove the point a few bars of a rich Jewish lament he sang years ago at Emanu-El.

Declaring that he wants to devote his time to writing and composition, the famed singer, who is also a composer of note, plans nothing definite for the immediate future. Born in Erie, Pa., he was educated through his mother's aid.

In early life, Mr. Burleigh was a close friend of Antonin Dvorak, writer of the "New World Symphony," and the Burleigh influence is felt in the stirring numbers which have been sung and played around the world for years.

A SPIRITUAL
Lord Come I Need Help

Words - Carl Murphy   Music: William N. Parrott

Afro-American Baltimore Md 4-20-46

I have no faith to meet the task. I have no faith to meet the task.
Lord end my doubts, it's trust I ask. Lord and my doubts, it's trust I ask.

Lord I need calm and peace today Lord I need calm and peace today.
Lord come to me and dwell always. Lord come to me and dwell always.

"Lord, Come, I Need Help," a new Easter spiritual with words by Carl Murphy, AFRO president, and music by William N. Parrott, organist and choirmaster at St. James PE Church, Baltimore. It will be sung for the first time at the Easter service at St. James. This is Mr. Parrott's first spiritual, but he has done a number of other pieces, including an anniverary hymn, a communion service, a Whit Sunday hymn and a Christmas carol. He is principal of a public school in Baltimore.

NEGRO YOUTH'S COMPOSITION FEATURED AT BROOKLYN COLLEGE

Pittsburgh Courier

BROOKLYN, N. Y.—(ANP) — Howard Griggs Brooks, ex-Seabee, will have the honor of having his composition "Time With You," sung by the Pratt Institute College Glee Club when its director, Donald Phillips, raises his baton at the School auditorium, May ...

9 Young Singers in Concert

Nine young women singers, all pupils of Edna Beatrice Bloom, gave an "American Artists Concert" last night at Times Hall before a sold-out house. They were Ruth Block, Elizabeth Ferraro, Cecile Hollander, Anita Garrett, Ilean Krim and Rhoda Wiman, sopranos; Joan Taylor and Lorraine Wiman, mezzo-sopranos, and Nancy Lytell, contralto. The program included arias and songs by Puccini, Verdi, Rachmaninoff, Wintter Watts, Pearl Curran, Charpentier, Bellini, Mr. Richard, Weber, Hall Johnson (arranger), Proch, Mozart, Wagner, Grieg, Delibes, Johann Strauss, Anton Rubinstein and Charles Richard, the accompanist of the evening.

Album by Negro composers released

Tribune

"Negro Art Songs", an album for voice and piano by contemporary Negro composers, has just been published by the Edward B. Marks Music corp. Sat 6-1-46

Compiled by Edgar Rogie Clark, the volume contains songs by such composers as Carl Diton, John W. Work, Cecil Cohen, Edward Margetson, Frederick Hall, R. Nathaniel Dett, Mark Fax, and Florence B. Price. The lyricists include Countee Cullen, Paul Lawrence Dunbar, Fannie Carter Woods, Sara Teasdale, Louise C. Wallace, A. Grimke, and others.

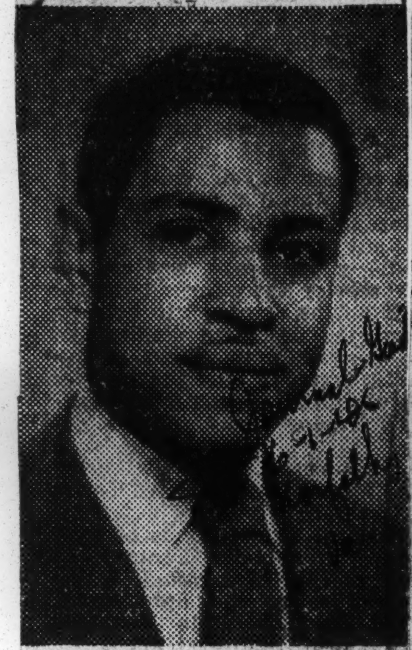
COMPOSER WINS $500

Los Angeles Tribune

New York--Ulysses Kay, local composer, won the American Broadcasting co.'s $500 top award for composers at the Congress of American Composers' recent meeting here. His winning work for orchestra, "New Horizons", was performed in the competition by the Detroit Symphony.

Sat. 6-1-46 Los Angeles California

Pratt Choir Sings His Composition



Howard Brooks, Staunton, Va., youth, and graduate of West Virginia State College, thrilled his hearers with his own song hit, "Time With You," when he played it for the 150-voice glee club of Pratt Institute in Brooklyn to sing last Saturday night.

The group is under Director Donald Phillips. Mr. Brooks is the only male Negro member. Brooks is studying under the GI Bill of Rights, majoring in textile design. A member of Alpha Phi Alpha Fraternity, he recently returned from overseas where he spent 21 months in the South Pacific with the Seabees.

John W. Work Is Awarded Prize For Choral Composition

Globe

John W. Work of the music department at Fisk University, was awarded first prize in choral composition at the music congress of the Fellowship of America Composers held recently in Detroit, Michigan. 6-7-46

Mr. Work's prize winning piece was "The Singers", for mixed chorus orchestra, and baritone solo, from a poem by Henry Wadsworth Longfellow. Nashville

Among other composers whose works comprised the congress program were Howard Hansan, Norman Lockwood, Nobel Cain, and Roy Harris. Dr. Carl Parrish also of Fisk music department, received honorable mention in the choral division for his piece "Psalm LXX."

Mr. Work, professor of music theory at Fisk, is well-known for his numerious published compositions. In addition to many articles in music journals, he has written "American Negro Songs," a book on the popular folk music of the colored people, little of which has been put down in print. Mr. Work received his education at Fisk, Yale, and Columbia Universities.

The Fellowship of American Composers was organized in 1945 to promote a national and international understanding of representative contemporary music from all regions of America. Sponsored by the American Broadcasting Company, the Detroit Symphony Orchestra, and Wayne University, in Detroit, it includes among its advisors Serge Koussevitsky, Alfred Wallenstein, Dmitri Mitropoulos, and Artur Rodzinski. 6-7-46

First prize in the other three divisions of the competition were won isions of the competition were won by: Ulysses Kay, New York City, orchestral; Sam Raphling, New York City, solo; and Francis J. Pyle, Des Moines, Iowa, symphonic band.

First Colored Artist Making Appearance

World 6-7-46 Memphis, Tenn.

NEW YORK — Philippa Duke Schuyler, 14-year-old composer-pianist of this city, received the greatest honor of her honor-filled career this week when Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, announced that the talented young pianist had been selected as soloist with the New York

PHILIPPA SCHUYLER

Philharmonic Symphony Orchestra at the Lewishon Stadium on July 13, playing Saint Saens' Concerto No. 2 in G-Minor. The famed orchestra will be led on that evening by Thor Johnson, talented young American conductor.

STARTED QUITE YOUNG

Young Miss Schuyler, who has been in the public eye since the age of two years because of her unusual precocity, recently won first and second prizes in a hemisphere-wide contest open to young composers and sponsored by the Grinnell Foundation in collaboration with the Detroit Public Library and the Detroit Symphony Orchestra. Her first prize winning composition "Manhattan Nocturne" has been played by the New York Philharmonic Symphony Orchestra, the Chicago-Symphony Orchestra and the Detroit Symphony Orchestra. Her second-prize winning composition, "Rumpelstiltskin" was played by the American Youth Orchestra in New York on April 7, led by Dean Dixon, brilliant young conductor. She is scheduled to be soloist with the Boston "Pops" Orchestra on June 25 and 28.

The appearance of the young pianist at the famous Lewishon Stadium will mark the first time that a colored American has appeared as piano soloist there with the New York Philharmonic Symphony Orchestra. *Memphis, Tenn.*

Also scheduled to appear later in the season is the Hall Johnson Choir.

Composer Writes New Spiritual Song

Black Dispatch

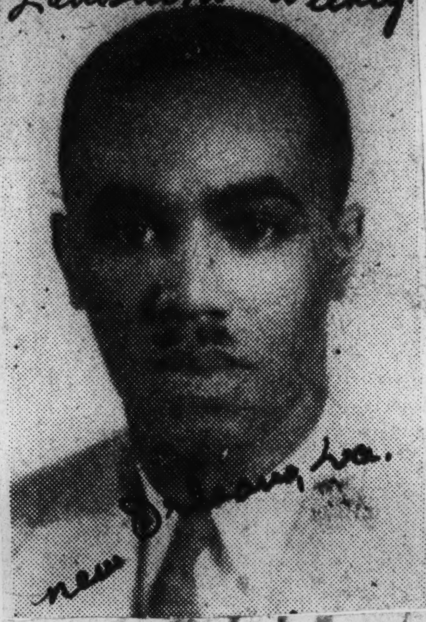
NEW ORLEANS. — (ANP) — "Climb Up, Climb Up," the latest tune written by Algretta A. Alexander, a youthful composer, was accepted last week for publication by the Carl Fisher, Inc., New York music publishers. The song is a spiritual.

Alexander, a native of this city, composed "Brave Men of the Infantry" in 1943. His unpublished works include "I Walk Along the Beaten Pant," "The Fiddler of Dooney" and "My Heart is Still'd." He has currently employed as program director at the Decatur Street USO club here. He has studied as program director at the Decatur Street USO club here. He has studied at Xavier U., Northwestern U., Julliard school of Music and New York U.

Okla. City

6-8-46 - Sat

Louisiana Weekly



New Orleans, La.

Mr. Allegretto F. Alexander, a native of New Orleans with undergraduate degrees of B. S. and B. A. from Xavier University and Northwestern University of Evanston, Ill., is one of our newest composers in the field of music. He has also studied at the Juilliard School of Music and at New York University, both of New York City. His work at Chicago Musical College under Drs. Rudolph Ganz and Max Wald received highly commendable praises. Prior to his present work serving as program director at the Decatur Street USO Club of New Orleans, he served for eight years at Xavier University, as instructor of music and director of the orchestra, military, concert and swing bands. The composer is also author of an unpublished music text book. At the moment he is revising the composition "Rhapsody in C"—an orchestral work which was successfully introduced several seasons back. *10-4-46*

Tribute Due a Composer

Times-Dispatch, Richmond *Wed. 7-24-46*

Editor of The Times-Dispatch:

A monument was recently erected in Pennsylvania in honor of James A. Bland, composer of our beloved song, "Carry Me Back to Old Virginia," by the Lions Clubs, of Virginia.

To the Virginian this song brings forth a feeling of warmth in his heart, a feeling of respect for his State that is not true of any other song I know.

I should expect to find a tribute or a marker of some sort in Virginia showing our respects to the composer. However, I know of no such tribute in Virginia.

I should like to suggest to the State Legislature through your paper that some marker be erected in Richmond near the Capitol grounds, where the people who visit the heart of our State can pay homage to the composer whose song they love.

Richmond. B. L. J.

Readying Operetta for Tour

The Afro-American Baltimore, Md.

Sat. MACEO PINKARD, *7-6-46*

famous ASCAP composer of such hits as "Gimme a Little Kiss, Will Ya, Huh?" "Sweet Georgia Brown," "Here Comes the Show Boat," "Them There Eyes," "Sugar" and others, shown with his wife, Edna, at work on his all-colored operetta, "New World Fantasy," slated to tour the country this fall.

Civic Group Entertains Two Noted Women Composers

Defender Chicago, Ill. Sat. 8-24-46

The Woman's Committee of Greater Chicago was hostess Sunday to Mrs. Janice Johnson, young Chicago composer, and Mrs. Florence B. Price, dean of American women composers, at a reception at the home of Mr. and Mrs. Charles W. Smith, 622 E. 50th pl.

Through an interview, the two women outlined the possibilities of success for composers with talent who are willing to work hard to develop their abilities.

Speaking of her colleague, Mrs. Johnson said, "Mrs. Price is a composer in every field from simple pieces for teaching, to songs, concertos, and symphonies. Her first symphony was played by the Chicago Symphony orchestra, under Dr. Frederick Stock, in 1933. Her third symphony was played by the Detroit Symphony orchestra last year. Mrs. Price has made a greater contribution and received more recognition than any woman composer in America, and perhaps the world."

Success Indicated

Early successes have indicated a successful career for Mrs. Johnson, too. After graduating from Howard university, and embarking on a teaching career, she took up music as a hobby. Inspired by Mrs. Price's symphony, she composed her first song in 1933. In 1940 she won second prize in the composers contest staged by the Illinois Federation of Music clubs. Mrs. Johnson then decided to make music her profession.

Beside being the wife of Dr. E. Milton Johnson, and the mother of two small children, Mrs. Johnson is a member of Alpha Kappa Alpha sorority, and the Circle of Service. She was once a member of the Alpha Culture club and the auxiliary to the Cook County Medical association. She is fond of painting with pastels, and has a picture exhibit at the Chicago Musical college, where she recently won her master of music degree. In addition to her other occupations, Mrs. Johnson teaches piano and voice at the Clarence Cameron White School of Music.

During the reception, which was held in the parlor and the garden of the Smith residence, Maurice Cooper, tenor, sang three of Mrs. Johnson's songs, accompanied by the author. Gwendolyn Brooks, poet, and author of "A Street in Bronzeville," who was present, praised the two composers. Mrs. Willene Hill and Frances Sledge played piano selections, and Gloria L. Williams, St. Paul, sang.

Mrs. Wendell E. Green, chairman of the Woman's committee, presided over the affair.

Out of town guests included Miss Hortense C. Allen, Los Angeles; Mrs. O. A. Allen, Detroit; Miss Ardella Starks, Kansas City, Mo.; Mrs. Lillie Burton, Oklahoma City; Mrs. John Foster, Norfolk, Va.; Mrs. Rena Nicholas, Indianapolis; Miss Carrye B. DeHaven, Charleston, W. Va.; Mrs. Earletta Bonner, Louisville; Mrs. Alva Mathews and Miss Bettye Reese, Tulsa, Okla.; Mrs. O. A. Wilson, Kansas City, Kans.; Miss Sally Jones and Mrs. Bessie L. Jones, Los Angeles; Mrs. John Wright, Galveston, Texas; Mrs. Norma Jean Hearn, Mrs. Rosie Lee Smith and Mrs. Willis, Pine Bluff, Ark.; Mrs. Anne Crosthwaite Simms, St. Louis; Rev. M. Frederick Mitchell and Mrs. Ruth Mitchell, Los Angeles; Miss Muriel Holiday and Miss Gloria Williams, St. Paul; Mrs. J. T. Smith, Los Angeles; Mrs. Lovia

Amsterdam News New York, N.Y. Sat. 8-10-46

ELLABELLE DAVIS: Brilliant soprano, who started life in her home town, New Rochelle, N. Y., as a seamstress, has written musical history as the first American Negro ever to have been starred by a major opera company of the world. She is shown receiving congratulations from the Honorable Walter Thurston (right), U. S. Ambassador to Mexico, following her sensational debut as the heroine of Verdi's "Aida" with the famed Opera N acional of Mexico City. To her left may be seen Jose Sierra, leading Mexican music critic, and Carlos Pa ni, President of the Opera Nacional. Miss Davis received eight curtain calls after the first act by a capacity audience.—N. H.

Negro Crashes Mexican

Tribune

For the first time in musical history, a major opera company of the world had an American Negro as its star when Mexico's famed Opera Nacional presented Verdi's "Aida" at the historic Bellas Arte, in Mexico City last week, (Tuesday, July 23rd) with the Negro soprano Ellabelle Davis, a former seamstress from New Rochelle, New York, singing the title role.

Miss Davis' co-star was Ramon Vinay, leading tenor of New York's own Metropolitan Opera, which has traditionally closed its doors to Negro singers, and the performance will be a highlight of a gala opera season for which Mexico City has called upon top-ranking stars from La Scala Milan, the Paris Opera, Covent Garden, the Metropolitan, and the other greatest centers of the lyric art throughout the world. Washington, D.C.

The performance last week marked the grand opera debut of Miss Davis, who has already established herself as an outstanding concert singer in the United States as well as in Latin America, but who has previously been denied an opportunity to utilize her vocal gifts in operatic repertoire with a ranking opera company because of prevailing color barriers. 7-30-46

New Star

Second daughter of a small-town grocer, Miss Davis, entirely U. S. trained, was hailed as "a new singing st·· of the first magnitude" when she made her New York concert debut at Town Hall a little over two years ago, and has since given numerous recitals in New York, Boston, Chicago, Washington and other leading cities, appearing also as soloist with the New York Philharmonic-Symphony. Tues

To pay for her first music lessons, she worked as a dressmaker and alteration hand in a small New Rochelle store and sewed by the hour for New York socialites.

LEBOO— TRIB SEVENTEEN

Following her operatic appearances in Mexico City, Miss Davis will embark on an extensive concert tour of Central and South America, to include more than twenty recitals and appearances as symphony orchestra soloist in all the principal Latin-American cities during August and September.

A climax of this tour will be a series of recitals at the famed Teatro Colon in Buenos Aires, Argentina.

MY DAY

The Courier-Journal

American Negro soprano makes Latin America hit, but can't sing opera in U.S.

Louisville, Ky.

By Eleanor Roosevelt

Thurs. 8-1-46

EN ROUTE to Campobello Island.—I read with a great deal of interest an item which came from Mexico City not long ago. In their famed National Opera, Verdi's "Aida" was sung by an American soprano, Ella Belle Davis. She might have made her debut on the operatic stage in her own country, where she has made a name for herself on the concert stage, but racial prejudice is hard to overcome.

So perhaps she will go on from Mexico to sing other operas in other Latin American countries. Perhaps when Europe has been rehabilitated, she will sing there. And if she is great enough, some day some opera company in the United States may have courage enough to let her sing in an operatic performance in her own country.

We in the United States do let our prejudices spoil our enjoyment of talent. Sometimes it seems a little foolish, but perhaps it gives us more pleasure to let the rest of the world decide whether or not our citizens are great artists before we make the decision ourselves.

Celeste Aïda

Time Magazine

For years great divas have smeared their ample bodies with cocoa-colored grease paint or pancake make-up to sing Aïda, Giuseppe Verdi's Ethiopian princess. This week, an Aïda didn't have to bother. In Mexico City's *Opera Nacional* the role was sung by Ellabelle Davis, a U.S. Negress. New York, N.Y.

Her Aïda was a milestone. Few Negroes had ever before sung leading operatic roles with white companies. Most great U.S. companies, like the Metropolitan Opera, had never thought twice about such a possibility; "no suitable roles" had long been their stock dismissal of the notion. Mon 7-29-46

Alix B. Williamson

ELLABELLE DAVIS (AS AÏDA)
No suitable roles?

Last year, New York's bargain-priced City Opera Company broke opera's rigid color line by presenting Todd Duncan of *Porgy and Bess* fame in *Carmen* and *I Pagliacci* (TIME, Oct. 8), and followed it this year with Negro Soprano Camilla Williams as Madame Butterfly. Says 32-year-old Ellabelle Davis: "I want to prove that a Negro artist doesn't have to stay in his own backyard. In a singer, it is the color of the voice and not of the face which matters. If I'm a success in *Aïda* I will carry the fight to the doors of the Met."

In New Rochelle, 16 miles from New York City, where she was a grocer's daughter, Ellabelle Davis used to sing hymns in the church choir on Sundays. Weekdays she hummed arias as she sewed for Westchester County suburbanites in the Mattie Bowe Dressmaking Establishment. While pinning a dress on a customer one day, she sang the *Depuis le Jour* aria from Gustave Charpentier's *Louise*, an opera whose heroine is a seamstress. The customer, Louise Crane, paper mill heiress, daughter of Massachusetts' late wealthy Governor Winthrop Murray Crane, offered to finance her voice lessons.

The customer also arranged Ellabelle's first professional appearance in an all-Negro opera at Manhattan's Museum of Modern Art (TIME, Dec. 22, 1941). In subsequent concerts touring the U.S. Ellabelle sang arias and German *lieder*, but no spirituals ("in New Rochelle I've never even seen an old-fashioned revival meeting"). Mon 7-29-46

Only a handful bought tickets to her first concert in Mexico City last year, but at intermission excited Mexicans rushed into the streets to shout the news of a new discovery. For the encores, the theater was filled, even to standees. The newspaper *Novedades* raved: "Was it an angel? A nightingale? A flute of gold?" During the next four weeks Ellabelle Davis sang five more concerts; all were sellouts. Finally the *Nacional* signed her for this season's *Aïda*. After the opera season she is booked for 21 concerts in Central and South America.

ELLABELLE DAVIS, SOPRANO, IS HEARD

New York Times

Offers Unusually Well Devised Program Before a Packed Auditorium in Town Hall

3-1-46

By NOEL STRAUS

Ellabelle Davis, gifted Negro soprano, gave a recital last night in Town Hall that attracted so large a gathering that many in the audience were seated on stage. Enthusiasm ran high after each of the offerings, leaving little doubt as to the esteem in which the youthful artist is held by the large following she has gained through the merits displayed at her previous appearances here.

Miss Davis possessed a voice of marked natural beauty of timbre, which she used with refinement and accuracy. She boasted an attractive stage presence. Her program was unusually well devised and interesting. It was delivered in a manner that firmly held the attention. Yet, considering the richness of her potential assets as vocalist and interpreter, Miss Davis was not making the most of her fine possibilities on this occasion.

3-1-46

This was due, in part, to a schedule of an over-ambitious type which contained contributions like the Schumann cycle, "Frauenliebe und Leben," the aria, Casta Diva from Bellini's "Norma," and the excerpt, Ich folge dir gleichfalls, from Bach's "St. John Passion," that proved beyond her present development in her art. It also was the result of faults of voice production that must be overcome before Miss Davis can reach her full stature as a singer.

There were many subtly treated and expressive phrases in each of the eight songs in Schumann's "Frauenliebe und Leben," but the meaning of none of them was fully projected. The devotional aspects of the Bach area did not emerge in a reading that was too concerned with its opportunities for florid passage work. And the Bellini "Casta Diva," despite the ease with which its coloratura was handled, lacked the sensuousness of tone, and often the steadiness of sound, needed for a fully competent account of this exacting music.

3-1-46

The recital opened auspiciously enough with a comprehending and cleanly dispatched reading of the seldom heard aria of Amor, "Dorme, l'incauta, dorme," from Montemezzi's "L'Incoronazione di Poppea." But during the rest of the first half of the list, Miss Davis sang in too repressed a way to do herself justice, and her tones often became spread and breathy.

Far more satisfying was her work later, in the two songs from Poulenc's "Poèmes de Ronsard," and especially in the impressively negotiated "Fleur jétee" of Fauré, where Miss Davis accomplished her most significant vocalism of the recital. Here the voice was lent more freedom and a definite mood was ably maintained.

Ellabelle Davis nixes spirituals

Sat 2-23-46

NEW YORK — Soprano Ellabelle Davis rebelled against the stereotype of Negroes as "singers of spirituals" when she deliberately omitted "traditional" numbers from her recent Town Hall concert aiming to prove that a Negro artist doesn't have to "stay in his own backyard."

Although she is "proud to be a Negro," Miss Davis said she wants to be judged first on her merits as a singer, only secondarily as a Negro. "If the public is ever to recognize us as serious artists instead of high-grade novelty performers, we must defeat the attitude that our capabilities are limited to our own music."

While she concedes to the argument that only Negroes know how to interpret their own music, she believes that this does not apply to singers like herself. "I grew up and was educated in New Rochelle," she said. "I've never even seen an old-fashioned revival meeting."

Sat 2-23-46

Miss Davis threw another dart at Anderson-Maynorward when she said she thinks the spiritual loses something when it is sandwiched into a solo concert program. "Folk music is first of all a group expression; and in the spiritual particularly the solo voice should rise from and then merge back into a continuous choral background. The rich harmonies and rhythmic pattern which give the spiritual its real significance cannot possibly be reproduced by a single voice."

The soprano began singing in New Rochelle, where her father is a grocer, at 15, as the mainstay of the church choir and high school glee club. She got money for singing lessons working as a seamstress, and, organizing, with her sister, three choral groups which trouped the county.

Her career really began when one of her sewing customers heard her and offered to finance her lessons. She made her professional debut at the Museum of Modern Art in 1941 and has since appeared in two Town hall concerts, sung with the Philharmonic, the Indianapolis Symphony, and the American Youth orchestra, as well as on the radio. Her latest Town hall appearance is her first since her return from a Latin-American tour. She is currently learning the title roles of Verdi's "Aida" and Meyerbeer's "L'Africaine" for her operatic debut at Mexico City's Opera Nacional next Spring.

MISS ELLABELLE DAVIS IN RECITAL AT N.C. COLLEGE

The Afro-American Sat. 10-26-46

DURHAM, N.C.—A large audience heard Miss Ellabelle Davis, soprano, in her third Durham recital last Monday night at North Carolina College. One of the impressive things about Miss Davis's recital is that she avoids the more hackneyed offerings, bringing her listeners the refreshing experience of discovering with her the beauties of more rarely heard music.

Baltimore, Md.

SPECIAL SYMPHONIC WORK TO BE SCORED FOR ELLABELLE DAVIS, "OUTSTANDING SINGER OF YEAR"

Oklahoma City

Lukas Foss Work Chosen

Black Dispatch

BOSTON.—The major 1946 commission of the League of Composers—the seventieth work to have been commissioned by the league since its inception in 1923—will be a setting of passages from the Biblical "Song of Songs" for soprano voice and full orchestra by the 23-year-old composer, Lukas Foss.

The Foss work has been commissioned by the league especially for the young Negro soprano, Ellabelle Davis, whose spectacular successes of the past season in recital and as orchestral soloist, have singled her out in the league's estimation as one of the outstanding American singers of the year. The work will be given its world premiere performance by Miss Davis with a major symphony orchestra next fall, and the soprano will subsequently perform it with a number of orchestras throughout the country, under arrangements being made jointly by the League and Miss Davis' management, the National Concert and Artists Corporation. Miss Davis has recently completed a successful tour of Mexico and 14 Central and South American countries.

2-2-46

Lukas Foss is the official pianist for the Boston Symphony orchestra.

No Spirituals For Miss Davis

P.M. New York

Ellabelle Davis, soprano, has deliberately omitted Negro spirituals from her concert program at Town Hall tonight because, she says, she wants to prove that a Negro artist doesn't have "to stay in his own backyard."

"If the public is ever to recognize us as serious artists instead of as high-grade novelty performers," Miss Davis added, "we must defeat the attitude that our capabilities are limited to our own music. I should like to be judged first of all on my own merits as a singer, and only secondarily as a Negro, which I am proud to be."

Wed.

Miss Davis also objects to the argument some concert bookers have advanced that she should sing spirituals because only Negroes know how to interpret their own music.

1-30-46

"That's true," she says, "only to the extent that any folk expression is better interpreted by someone who has absorbed it through folk channels. Certainly a Negro who grew up in some rural Southern community, with spirituals an integral part of his everyday religious life, would sing those songs better than a professional musician who approached them as a stranger.

"But, you see, I myself am in the position of that professional musician, because I grew up and was educated in New Rochelle. I've never even seen an old-fashioned revival meeting."

Anyway, says this singer, the spiritual isn't at its best as part of a solo concert program.

"Folk music is first of all a group expression; and in the spiritual particularly the solo voice should rise from and then merge back into a continuous choral background. The rich harmonies and rhythmic pattern which give the spiritual its real significance cannot possibly be reproduced by a single voice."

The Town Hall recital marks Miss Davis's first New York appearance since her return from a Latin-American tour. In her initial performance outside the U. S. A. at Mexico City's Palace of Fine Arts, she was greeted by only a sparse handful of music-lovers at the opening of her program. At intermission, however, members of the audience rushed outside to spread the news of their discovery, and by the time the soprano had reached her final group, the vast theater was filled to standing room.

1-30-46

The young soprano began her career in her home town, New Rochelle, where her father runs a grocery store. By the time she was 15, she was the mainstay of her church choir and high school glee club. To earn money for singing lessons, she worked as a seamstress and, with her sister, organized three choral groups, which gave public performance throughout Westchester County.

1-30-46

One of her sewing patrons heard her sing and thereupon offered to finance her vocal lessons. Miss Davis's first professional appearance was at the Museum of Modern Art, in 1941. Since then she has given two Town Hall concerts and has appeared as soloist with the Philharmonic, the Indianapolis Symphony, and the American Youth Orchestra. She has also sung in radio broadcasts of the NBC Symphony and the CBS Symphony.

Miss Davis is currently learning the title roles of Verdi's *Aida* and Meyerbeer's *L'Africaine* for her operatic debut next Spring at the Opera Nacional in Mexico City.

Soprano in Recital Here

Richmond Times Dispatch, Va.

ELLABELLE DAVIS, the young Negro soprano who has been heralded by the major New York critics as a new star, will give her first Richmond recital the night of May 13 at 8:30 o'clock at the First African Baptist Church, Fourteenth and Broad Streets. She will be presented by the Richmond Council of the Fair Employment Practice Committee with Mrs. Richard Gunst and Mrs. Samuel H. Gellman as chairmen, and Mrs. Emory Hill as treasurer.

This young American Negro soprano has emerged almost overnight from comparative obscurity to take her place in the ranks of concert artists. Olin Downes, the very conservative critic of the New York Times, declared that: "It could only be the voice of a gifted singer of her race. No white artist would or could produce such a tone, with its harmonics, as it were, of 'cellos and reeds, and its very intelligent projection."

Sun. 5-5-46

The 1944-45 season brought Miss Davis a recital in New York's Town Hall, followed by a recital in Boston and an appearance as soloist with the Indianapolis Symphony later. The climax was reached when she sang with the New York Philharmonic Orchestra in Carnegie Hall. The first time she was heard outside the United States was last August, when she appeared in Mexico City with so much success that a tour of South America was immediately arranged.

The welcome Miss Davis received "south of the border" was one to remember. Her first recital at the Palace of Fine Arts in Mexico City was regarded as a triumph, indeed, as Latin American audiences are usually hypercritical. One of the critics wrote that "it is the voice of a century like the voices of Lily Pons, Helen Traubel and Marian Anderson." Within four weeks this newcomer gave six recitals and each time the theater was packed.

Sun. 5-5-46

The box-office is located at the Consolidated Bank and Trust Company, First and Marshall Streets, and tickets also are available from Mrs. Gunst, dial 4-5504, and from Mrs. Gellman, 4-9383. Other sponsors of the recital here include Miss Adele Clark, Mrs. J. W. Ellerson, Miss Emma Bradley, Miss Brownie Lee Jones, Mrs. Senora Lawson and Mrs. Marion J. Sands.

Negro Soprano Tours Americas

Daily Worker, New York

Ellabelle Davis, distinguished American Negro soprano who is filling an extensive concert and opera tour of Central and South America, will make three appearances as Verdi's "Aida," in Santiago, de Chile, during the week of Sept. 8. It was as "Aida" that Miss Davis wrote history last month in Mexico City, where she made her grand opera debut with the Opera Nacional as the first American Negro ever to have been starred by a major opera company of the world.

Ellabelle Davis, the distinguished American Negro soprano, will make her grand opera debut, singing the title role of "Aida" during the gala season of the Opera Nacional in Mexico City this summer, according to an announcement from the singer's management, the National Concert and Artists Corporation. Miss Davis will be the first member of her race ever to have been starred by the Opera Nacional, a company which regularly employs the services of the greatest opera singers.

Soprano's "Aida" To Feature Chilean Opera Season

The Weekly New Orleans, La.
Sat. 9-7-46

ELLABELLE DAVIS, the distinguished American Negro soprano who is filling an extensive concert and opera tour of Central and South America, will make three appearances as Verdi's "Aida" in Santiago de Chile, during the week of September 8th, as a highlight of the Chilean government's gala season of grand opera at the Teatro Municipal, of which Renato Salvati is Director. It was as "Aida" that Miss Davis wrote history for her race last month in Mexico City, where she made her grand opera debut with the Opera Nacional as the first American Negro ever to have been starred by a major opera company of the world.

Since her departure from Mexico City, the soprano has scored a succession of triumphs in concert in the various Central and South American capitals, climaxed by her debut appearance on August 22nd at the world-renowned Teatro Colon in Buenos Aires, where she was obliged to take twenty curtain calls after the first half of the program, and to sing almost an entire program of encores at the end to satisfy the cheering Argentinian public. She was immediately re-engaged for a second recital at the Colon for the 28th, and will give two more concerts there after her return from the Chilean opera season, proceeding thence to Rio de Janeiro, Brazil, for a series of programs at the Teatro Municipal there.

N.Y. Singer Stars in Mexico's Opera

The Afro-American Baltimore, Md.

NEW YORK — For the first time in musical history, a major opera company of the world had a colored artist as its star when Mexico's Opera Nacional presented Verdi's "Aida" on Tuesday with Ellabelle Davis, of New Rochelle, N.Y., singing the title role. *Sat. 7-27-46*

Miss Davis's co-star was Ramon Vinay, leading tenor of New York's own Metropolitan Opera, which has traditionally closed its doors to colored singers.

Miss Davis, who has already established herself as an outstanding concert singer in the United States as well as in Latin America, has previously been denied an opportunity to utilize her vocal gifts in operatic repertoire because of color barriers.

Hailed as Singing Star

Second daughter of a small-town grocer, Miss Davis, entirely U.S. trained, was hailed as "a new singing star of the first magnitude" when she made her New York concert debut at Town Hall a little over two years ago.

Miss Davis will embark on an extensive concert tour of Central and South America, to include more than 20 recitals and appearances as symphony orchestra soloist in all of the principal Latin-American cities.

Negro Singer Returns To Mexico

Sun 6-30-46 Richmond, Va. Times-Dispatch

By W. G. Rogers

Associated Press Arts Reporter

NEW YORK, June 29—(AP)—Ellabelle Davis, who has gone back to Mexico where she won a resounding triumph last Summer by beginning a recital with an empty hall and filling it to the doors before she was through, began singing at the age when most babies cry.

She used to sing herself to sleep, she recalls, in her home in New Rochelle, and she has kept on singing through Sunday school, day school, glee clubs and now in the Western World's most populated concert halls.

After her appearance in the title role of "Aida," the first by a Negro with Mexico City's Opera Nacional, her tour will take her as far south as Rio and Buenos Aires. She likes Latin America principally because it's Latin, and feels a warmer welcome there, she says, although she has been warmly received everywhere.

Works as Child

Working as a child in her father's grocery store, she could eat all the candy she wanted. She still eats candy, but doesn't smoke or drink. The grocery is about to be engulfed, she says, by a Federal houing project, and anyway she thinks it's time her father quit working. *Sun 6-30-46*

When she first entered high school she began to be aware that her color was some bar to her ambitions. Now she reports that conditions in her native city, thanks in large part to an interracial commission and also, her friends assert, to her own influence, are improving.

The lyric soprano is not married and she says: "I'm still looking."

Ellabelle Davis Wins Acclaim In S. America

World Memphis, Tenn.

Fifth Concert Given For

Fri. 10-11-46

Vast Audience

The first American Negro ever to have been starred by a major opera company of the world when she made her debut as Aida with Mexico City's Opera Nacional, on July 23rd), ELLABELLE DAVIS, erstwhile New Rochelle seamstress, returned to the United States today, (Friday, October 4th,) from South America, where she made 18 appearances in opera and concert following the Mexico City opera season.

HAD TO GIVE 5th RECITAL

In Buenos Aires, Argentina, Miss Davis' sensational success was betoken by the fact that following four concerts which she gave in the famed Colon (one of the seven greatest opera houses of the world), it was necessary for her to give a fifty recital in the Grand Rex Movie Theatre, South America's largest motion picture palace, on a Sunday morning, to take care of an audience double the size of the Colon's seating capacity. Tickets for this recital were sold out a week in advance and more than 1000 people stood in line from 7 to 10 a. m. to apply for the limited standing room.

TO REST BEFORE TOUR

Miss Davis, who arrived in New York this afternoon by Pan-American plane, will have a short rest with her family in New Rochelle before setting out on October 12th for a cross-country concert tour, which is to include more than 25 recitals in leading United States cities before the 1st of April, as well as appearances as soloist with 5 leading symphony orchestras. The soprano will give her 4th New York recital at Town Hall on January 29th, 1947.

Ellabelle Davis Grand Success In Bueno Aires

Daily World Atlanta, Ga.

Sang In Many Languages; Did Classical Numbers

Thurs. 9-12-46

By NESTOR R. ORTIZ ODERIGO

BUENOS AIRES— (ANP) — Ellabelle Davis, the great Negro American soprano hasd conquere Buenos Aires in her first presentation in our greatest opera house, the Colon theater. Before a big public which packed the seats, Miss Davis sang in Italian, French, German, English and Spanish. Her repertory, in which we find the classical songs by Haiti, Haendel, Hugo Wolf, and Richard Strauss, is really extensive and eclectic, and this young and elegant artist sings with great command and security. Her voice is of a rich and warm quality, and she handles it with beautiful flexibility. She has a specially sweet quality in her medium register and her voice is of great volume and sonority.

WIDELY ACCLAIMED

The triumph of Miss Ellabelle Davis in Buenos Aires is only a part of those in other American countries such as Mexico, Chile, Brazil, Venezuela and Haiti, in an extensive tour she is making, and corroborated the judgment of the American critics, who saluted Miss Davis as "another distinguishable singer." Virgil Thomson, of the Herald-Tribune, has expressed this opinion: "So sumptuous a soprano, impeccably schooled and nowhere wanting in power, combined with a platform presence both handsome and gracious, is indeed welcome in our concert routine."

In her program, Miss Davis put some Negro spirituals, with which our public is familiar through the singing of other Negro artists who visited Buenos Aires, such as Marian Anderson, Edward Matthews, Aubrey Pankey, Lillian Evanti, the Frederick Hall quartet, Etta Moten, and also through the lectures of this writer and his book entitled Panorama de la Musica Afro-americana, in which he studies them as well as the work songs, minstrel songs, the blues and jazz.

MISS DAVIS SCORES IN MEXICAN DEBUT

New York Times New York

New Rochelle Soprano a Hit as Aida at Opera Nacional—Notables in Audience

Thurs 7-25-46

By VIRGINIA LEE WARREN

Special to THE NEW YORK TIMES.

MEXICO CITY, July 24—From the purely musical point of view, no soprano made a more generally satisfactory debut here as Aida than Ellabelle Davis, American Negro, who appeared at the Opera Nacional last night.

Moreover, her audience was no exceptionally brilliant one, with President Romulo Betancourt of Venezuela occupying the Presidential box. President Manuel Avila Camacho of Mexico could not be present because his wife was ill, but there was a galaxy of Cabinet members and diplomats, including United States Ambassador Walter Thurston.

Despite the ovation earned by the daughter of a New Rochelle, N. Y., grocer, there were flaws in her performance which could not go unnoticed—especially since she was playing Aida to the superbly assured and canny Amneris of Winifred Heidt.

Probably Miss Davis' voice is rarer and more versatile than Miss Heidt's, but her acting and stage presence generally could not compete. She affected far too often the cringe of the slave rather than the submissive but basically proud bearing of an Ethiopian princess. Above all, she seemed to have difficulty with the moments on stage when she was not singing. Surely these defects can be eliminated by defter direction and they should be, if possible, by next Saturday, when "Aida" will be repeated.

Miss Davis had only a moment of apparent uneasiness and breathiness at the very outset. By the end of the first act her musical command of the role and her lovely voice were unquestionable to everyone, and her third act solo outside the Temple of Isis, "O Patria Mia," was in itself enough to make Miss Davis consider her debut a fine success.

Others in the cast were Ramon Vinay as Radames, Ignacio Ruffino as the King of Egypt and Enzo Mascherini as the captive King of Ethiopia. Walter Herbert conducted.

The setting was spectacular, with minor honors being carried off by half a dozen delightful Mexican children in the corps du ballet, whose dance at the beginning of the second act was sheer delight.

Thurs 7-25-46

Dean Dixon's Youth Symphony Triumphs at Carnegie Music Hall

Courier Pittsburgh

NEW YORK—In a musical program sponsored by "The Protestant," a non-sectarian religious magazine, dedicated "To the Peoples of the World," Dean Dixon and the American Youth Orchestra added three more achievements to their brilliant musical record last Sunday at Carnegie Hall. The organization, under the direction of the celebrated young symphonic conductor, gave initial hearings of three important musical works; one a world premiere of a symphonic poem, "Warsaw Ghetto" by Sam Morganstern and Harry Granick, and two American premieres—Tikhon Khrennikov's suite, "Much Ado About Nothing," and Ulysses Kay's "Danse Calinda," originally a ballet with a New Orleans locale.

The program opened with Beethoven's "Coriolanus Overture," after which the two American premières followed. As the final half of the concert, Vivian Rivkin, outstanding American pianist, was the soloist in the stirring Rachmaninoff Second Piano Concerto. The program closed with Enesco's "Rumanian Rhapsody No. 1."

The world premiere of "The Warsaw Ghetto" attracted wide attention in musical circles. It was inspired by the heroic resistance of those pitiful numbers of the ghetto who fought and died to the last man, women and children resisting the Nazi oppressors. "We in the outer world saw them," said Mr. Granick, "and were inspired with new courage and determination."

2-16-46

Martin Wolfson, last seen on Broadway in "Counter Attack," acted as narrator for the ghetto symphony, while Kenneth Spencer, celebrated singer, assisted Mr. Dixon in the American premiere of the Khrennikov suite.

Dean Dixon to Present Three American Premieres Feb. 10

Daily Worker New York

The Warsaw Ghetto, a symphonic poem by Sam Morgenstern, with text by Harry Granick, will receive its world premiere at Carnegie Hall Sunday evening, Feb. 10, at 8:30 p. m. by the American Youth Orchestra, under the direction of its distinguished conductor, Dean Dixon. Martin Wolfson, last seen on Broadway in Counterattack, will act as narrator.

DEAN DIXON

The Protestant, a non-sectarian magazine, will sponsor the concert, "dedicated to the peoples of one world," as another of its democratic and cultural activities. 2-8-46

The program opens with the Beethoven Coriolan Overture, to be followed by performance of two American premiers. Kenneth Spencer, celebrated bass, will introduce the Russian composer Tikhon Khrennikov's Suite: **Much Ado About Nothing**, and the Orchesta will also play Ulysses Kay's **Danse Calinda**, originally a ballet with its scene set in New Orleans.

As the final half of the concert, Vivian Rivkin, outstanding American pianist, will be the soloist in the stirring Rachmaninoff Second Piano Concerto. The program closes with Enesco's **Roumanian Rhapsody No. 1.**

SYMPHONIC POEM

The Warsaw Ghetto was inspired by the heroic resistance of those pitiful numbers of the Ghetto who fought and died to the last man, woman and child resisting the Nazi oppressors. "We in the outer world saw them," said Mr. Granick, "and were inspired with new courage and determination. Our symphonic poem is in three parts: the Jews in Warsaw before the war; the Nazi striving to isolate them not only from the world, but to disintegrate even their family-sense; and then, the rising and the Jews winning back that feeling of belonging in the community of freedom-fighters—fighters—forever!" 2-8-46

The composer, Sam Morgenstern, has writen many works for the concert hall, the theatre, and films. Among them are **The Age of the Common Man**, with text by Mr. Granick; the popular **Win the War Ballads**, 12 songs for children; **Babes of the Zoo**, a musicraft Album for Russian War Relief; and **Hoy Fiesta** music in the Latin American idiom. In preparation are **Juarez** a cantata for solo voices and chorus and the score for Maria Ley Piscator's **Pinocchio**.

[From Late Edition of Yesterday's Times.]

DEAN DIXON CONDUCTS 'THE WARSAW GHETTO'

New York Times 2-12-46

A "concert dedicated to the peoples of one world" was presented at Carnegie Hall last night by the American Youth Orchestra under the sponsorship of The Protestant, an organization devoted to fighting fascism and promoting interracial understanding. The concert was under the direction of the young American conductor, Dean Dixon, and the featured work was the world premiere of "The Warsaw Ghetto," with text by Harry Granick and music by Sam Morgenstern. Martin Wolfson served as narrator.

The program opened with a performance of Beethoven's "Coriolanus" Overture and continued with the first performance of a suite from incidental music for Shakespeare's "Much Ado About Nothing" by the Soviet composer, Tikhon Khrennikov. Also heard for the first time here was a "Danse Calinda" by the young American composer, Ulysses Kay, who was present to acknowledge enthusiastic applause. 2-12-46

After the intermission Mr. Dixon received a citation for his contribution to better understanding between peoples, and the concert came to a close with readings of Rachmaninoff's Second Piano Concerto with Vivian Rivkin as soloist, and Enesco's First Roumanian Rhapsody. The near-capacity audience greeted the entire program with generous applause and gave Miss Rivkin an ovation for her performance of the concerto.

New Symphonic Poem Presented By Dean Dixon

The Worker, New York, 2-3-46

"The Warsaw Ghetto," a symphonic poem by Sam Morgenstern, with texts by Harry Granick, will receive its world premiere at Carnegie Hall next Sunday evening, Feb. 10 at 8:30 made by the American Youth Orchestra under the direction of its distinguished conductor, Dean Dixon. Martin Wolfson, last seen on Broadway in "Counter-attack," will act as narrator.

"The Protestant," a non-sectarian religious magazine, will sponsor the concert, "dedicated to the peoples of one world," as another of its democratic and cultural activities. *2-3-46*

The program opens with the Beethoven "Coriolan" Overture, to be followed by performance of two American premieres. Kenneth Spencer, celebrated bass, will introduce the Russian composer Tikhon Khrennikov's Suite: "Much Ado About Nothing," and the Orchestra will also play Ulysses Kay's "Dance Calinda," originally a ballet with its scene set in New Orleans.

As the final half of the concert, Vivian Rivkin, outstanding American pianist, will be the soloist in the stirring Rachmaninoff Second Piano Concerto. The program closes with Enesco's "Roumanian Rhapsody No. 1."

Discrimination in Musical Field

New York, N.Y. Daily Worker

New York.

Editor, Daily Worker:

We have had a fine discussion on art and its relation to social movements, more particularly to the working class movement. The application of some of the principles put forward in the discussions is what concerns me.

Several days ago you printed a picture showing the "brains" behind the Pop concerts for Carnegie Hall. *Sat 5/11-46*

Have we no viewpoint about such a project?

The Pop concerts will feature a wide variety of conductors, many of them unknown to the audiences. Yet, no place was found for one of the most talented and accomplished men of today, Dean Dixon. It couldn't be because he is a Negro, or could it?

Secondly, popular concerts should be organized to take account of the people, not merely as a cheap imitation of Bohemian sidewalk beer garden concerts. Serving food to the box seat customers is just the effort to cash in on the spending spree.

To return to the first point: The New York City Center of Music and Drama offers a series of concerts led by several conductors. There is a board of directors on which labor—AFL and CIO—is represented. Again, why has not Dean Dixon been included as a guest conductor? I mention Mr. Dixon as an outstanding example of discrimination and because his work is well known. There are countless others. *Sat 5-11-46*

I think that a little effort and attention in this direction could bring results. Progressives in the cultural field should consider it their task to realize in practice the positive results of the recent discussions.

ABRAHAM GINSBERG.

New York Herald Tribune, N.Y.

Thursday

American Youth Orchestra, Carnegie Hall, 8:30 P. M. Conductor Dean Dixon; Muriel Smith, soprano; Isaac Stern, violinist; Marc Blitzstein, composer-pianist.

The program will include Cooper's Roosevelt Cantata; Bernstein's Jeremiah Symphony; Suite from Copland's Our Town; Excerpts from Siegmeister's Ozark Suite; Excerpts from Blitzstein's Musical-In Progress.

Dean Dixon Recreates 'Pathetique'

Daily Worker, New York, N.Y.

The audience at the Brooklyn Academy of Music last Friday night paid pretty high prices for the concert there, because they were willing to give generously to aid the Jewish orphans of Birobidjan. But they got more than their money's worth in the vibrant performance of the American Youth Orchestra conducted by Dean Dixon, and in the performance of Vivian Rivkin, who played the piano in a Tchaikovsky concerto. *5-21-46*

Henry Brant's "Dedication in Memory of a Great Man" and Aaron Copeland's El Salon Mexico were among the contemporary pieces given a clear and understanding treatment, but it was the performance of Tschaikovsky's Pathetique Symphony that won this reviewer, who thought he was tired of this sweet Sixth, to a new admiration both of the Russian master and of Mr. Dixon.—B. L. *Tues.*

Dixon Holds "Blind" Auditions for Talent

The Afro-American, Baltimore, Md.

NEW YORK — The American Youth Orchestra, Dean Dixon conductor, held auditions for its string section Monday and Tuesday in the Robert Louis Stevenson High School, 246 West 80th St. *Sat. 9-21-46*

In accordance with Mr. Dixon's policy, the hearings were held sight unseen, that is, the players were heard but not seen by him.

DEAN DIXON STARTS NEW MUSIC SEASON

The — Times

Initial Hunter College Concert by Youth Orchestra Features Questionnaires on Works

New York, N.Y.

Dean Dixon and his American Youth Orchestra opened their second season of concerts for young people yesterday afternoon in the auditorium of Hunter College. There was an audience of 1,500, ranging from tots who stood on their seats to students in their late 'teens, who participated earnestly in the two musical questionnaires.

The feature of the first half of the program was a lecture-performance of the opening movement of Brahms' First Symphony. First Mr. Dixon had the orchestra play specific passages on which he commented. Then he played it straight through without pause. The first questionnaire, found on the reverse side of the program, was based on the movement. *Sun. 10-27-46*

The second questionnaire consisted of twelve short excerpts that were played without being named. The game was called "Catch It," and the idea was to recognize the passages. Then the children were introduced to the trombone, with two solos being played on the instrument by Davis Shuman, guest artist.

The program closed with the first performance of "Celeste," a narrative for orchestra with text written and spoken by Paul Tripp and music composed by George Kleinsinger. It told the story of an orphan melody named Celeste because that was the instrument to which it was assigned. Prince 'Cello had a grand ball to find a suitable melody to sing. After hearing Mary Scherzo, Jenny Polka, Dora Dirge and many others, he picked Celeste, and the whole orchestra played her melody as they danced together.

The ingenuity and charm of the Kleinsinger work was characteristic of the whole, well-prepared, thoughtful program. The questionnaires were stiff ones, so there was no playing down to the young people, even if an effort was made to make it as much fun as possible. The straight orchestral works performed were the overture to "The Bartered Bride" and the Story of Prince Kalander from Rimsky-Korsakoff's "Scheherezade."

Mr. Dixon gave nine programs last season devoted to the symphonies of Beethoven. The first four of the current series are being devoted to the Brahms' First Symphony. He will feature the second movement at the next concert, Nov. 23. R. P.

37b

Defender Chicago, Ill.

Quaker City Opera Company Presents Faust

PHILADELPHIA — (ANP) — A cast of 100 appeared here Friday, Dec. 20, at the Academy of Music in the Dra-Mu Opera Company's presentation of the English version of "Faust," an outstanding event in the city's theater season.

Directed by Henri Elkan, former director of the Street Pier Opera Co., who has been credited with discovering Camilla Williams, the opera featured a large singing chorus and ballet, together with a dance group directed by Essie Marie Dorsey. The dancers appeared in the second act of Gounod's lyric drama of man's temptation and fall.

Sat. 12-28-46

The Dra-Mu Opera Company had already carved a niche for itself in Philadelphia's musical world with "Pagliacci" and "Cavalleria Rusticana." It is the only all-Negro troupe in the country devoting itself entirely to grand opera.

Conductor and Soloists Rehearse Beethoven's Ninth

New York Times, N.Y., N.Y.

Ben Greenhaus

4-14-46

Beethoven's great choral symphony, dedicated to the Brotherhood of Man, will be heard this afternoon on the final program of the Philharmonic's regular season. Preparing for this event are (left to right) Arthur Rodzinski, conductor; Donald Dame, tenor; Dorothy Kirsten, soprano; Nan Merriman, contralto; Todd Duncan, baritone, and, at the piano, Walter Hendl.

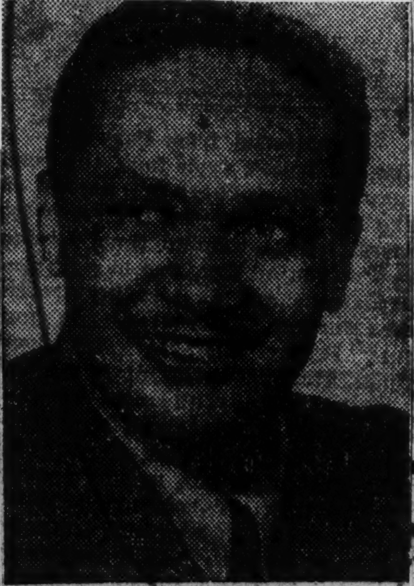
Todd Duncan Signed For Overseas Concert

New York— Todd Duncan, baritone, has been signed by the J. and N. Tait Concert Management of Australia to make a tour of Hawaii, Australia and New Zealand. Mr. Duncan will be the first Negro concert artist ever to have made this tour.

Leaving May 8th from San Francisco, Duncan's first concert will be May 12th in Honolulu. In Australia, he will appear in Melbourne, Sydney, Brisbane, Adelaide and other principle cities before going to New Zealand. The tour calls for a minimum of twenty-five concerts and a number of radio engagements over the McQuarie network the largest in Australia. Mr. Duncan will return to the States in the early Fall.

Last summer Todd Duncan made a concert tour of Central and South America singing in eleven countries. Since that time he has appeared as Tonie in "Pagliacci" and Escamillo in "Carmen" with the New York City Opera Company, given over 60 concerts throughout the United States, appeared twice as soloist with the New York Philharmonic-Symphony and once with the Denver Symphony.

Mr. Duncan's trip to Australia has necessitated the cancelling of his appearances in the Spring season of the New York City Opera, at the Watergate series in Washington, with the Philharmonic-Symphony at New York's Stadium as well as concerts in Ottawa and Montreal. He will return in time to appear in the Fall season of the New York City Opera company: his next year's schedule will again include concerts throughout the United States and Canada and a number of appearances with leading symphonic organizations.



TODD DUNCAN

Todd Duncan Signs for 25 Dates in Hawaii, Antipodes

Pittsburgh Courier, Pa. Sat.

NEW YORK—Todd Duncan, baritone, has been signed by the J. and N. Tait Concert Management of Australia to make a tour of Hawaii, Australia and New Zealand. Mr. Duncan will be the first Negro concert artist ever to have made this tour. Leaving May 8 from San Francisco, Duncan's first concert will be May 12, in Honolulu. In Australia he will appear in Melbourne, Sydney, Brisbane, Adelaide and other principal cities before going to New Zealand. The tour calls for a minimum of twenty-five concerts and a number of radio engagements over the MacQuarie network, the largest in Australia. Mr. Duncan will return to the States in the early fall.

IN U. S. A. LAST YEAR 4-27-46

Last summer Todd Duncan made a concert tour of Central and South America, singing in eleven countries. Since that time he has appeared as Tonio in "Pagliacci" and Escamillo in "Carmen" with the New York City Opera Company, given over sixty concerts throughout the United States, appeared twice as soloist with the New York Philharmonic-Symphony and once with the Denver Symphony.

4-27-46

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Encores and Echoes

By E. B. REA

One Day We'll Call Todd Duncan Great

The Afro-American Baltimore, Md.

Todd Duncan, basso-baritone, who has just about transcended every inhibition on his quiet, unassuming trek to fame, has arrived back in this country from a singing tour of Australia, New Zealand and Honolulu leaving a good will message in his wake. Sat. 10-12-4[illegible]

Most artists would require a "much-needed rest" after such an arduous journey. But not Todd Duncan. He's off on a full home season which, added to his foreign triumphs, will make him an artistic paragon of this and other generations.

Todd Duncan Incurs an Odd Complaint

The Afro-American

Of all the heard of complaints lodged against singers, bath tub no exception, one reported in Sydney, Australia, tops them all. Todd Duncan, acclaimed by Sydney critics, recently received a complaint from the management of Petty's Hotel, where he was stopping.

"It's your singing, Duncan," a member of the staff told him. "The guests are complaining that they can't hear with your door shut." Baltimore, Md. Sat. 4-16-46

Australians Hail Duncan Greatest Since Lehmann

The Afro-American Baltimore, Md. Sat. 8-10-46

MELBOURNE, Australia — The Australasian Post, Australia's largest newspaper, headlined Todd Duncan, Washington baritone, as a "New Top-Line Singer," when the concert artist recently appeared here in a series of recitals. Other Australian papers lauding his ability include The Sun, Age, Herald and Advocate. Said the Post: "Not since Lehmann had Melbourne heard such sincerity in singing, not since Flagstad such music in every note, not since Tibbett, such true drama in a voice.

Mr. Duncan

Stranger to Australians

"Todd Duncan was quite unknown to Australians. Why, must be a mystery. Maybe spending two years in "Porgy and Bess" and New York helped.

"Anyway, he made a certain mark on his huge audience, who realized as soon as he had sung his first number, 'Handel's Hear Me, Ye Winds and Waves,' from 'Scipno,' that they had heard a great musician.

"An initial uneasiness and curiosity at the first appearance of a great colored artist, conjured up by reports over the years of antagonisms and quarrels in the USA, was dispelled by the first number, for everything he sang was a delight.

Songs Flowed Perfectly

"German lieder, opera and classic songs flowed perfectly from this huge man. Audience reaction grew all night, and reached its

peak with spirituals and 'Porgy and Bess' songs.

"Mr. Duncan had to repeat 'Everytime I Feel the Spirit,' which made him laugh, and us laugh. He sang Mussorgsky's 'Song of the Flea' to an audience that sat as enraptured with its comic tale as ever children sat to hear the most impressive fairy tale."

perbly."

An immense audience greeted the singer at each of his performances. At his final recital he had to be escorted from the hall to his hotel by an escort of six officers, where another crowd waited to see him again.

Duncan to Tour Europe; Signs Up With Musicraft

The Afro-American
Baltimore, Md.

WASHINGTON

Todd Duncan, who established a global reputation as a concert baritone since he left the role of Porgy in "Porgy and Bess," will represent the United States at the Edinburgh International Music Festival next September, Columbia Concerts announced this week.

After several appearances at the Scotland festival, Mr. Duncan will go to England for at least ten concerts, to be followed by a tour of Holand, Belguim, Italy and Sweden, returning to the United States, January, 1948. Mrs. Duncan expects to make the trip with him.

Sat. 11-16-46

The Edinburgh Festival committee is reported to have decided on Duncan, who so far is the only American artist announced as invited to the festival, after hearing reports of his great success with Australian and New Zealand audiences this summer.

J. and N. Tait, Australia's largest concert bureau, which handled the tour, invited Mr. Duncan to return during the summer of 1947, but the Scotland Festival and European tour will prevent him from accepting the invitation.

At present he is on a 50-city winter tour of the United States and Canada—his most ambitious season to date. Between concerts in November he will be in New York City to record his first album for Musicraft Records with whom he has just signed.

The album, scheduled for early 1947 release, will include songs from "Porgy and Bess," spirituals, Haitian folk tunes and two Russian songs. Musicraft will export the masters to His Master's Voice in England, and to big distributors in South America and Australia and also plans a big internatonal build-up for this and subsequent releases of his albums.

Books and The Arts

Negro Concert Baritone Leaves on Foreign Tour

Norfolk, Va. Pilot
June 23, 1946

376

Todd Duncan Going to Pacific

By W. G. Rogers
Associated Press Arts Reporter

New York, June 22.—(AP)—"Do I want to go? Sure," Todd Duncan said the day before he left New York to sail from the West Coast for what is said to be the first tour ever made by an American Negro concert artist in Hawaii, Australia and New Zealand.

Leaving town is not going to mean a rest for the stalwart baritone, holder of a B. A. from Butler College and an M. A. from Columbia and former Howard College voice teacher who made his start in Catfish Row as Porgy in Gershwin's "Porgy and Bess." He worked in a couple of recitals on his cross-country trip, planned 35 to 40 in Melbourne, Sydney, Brisbane and other cities. He is due back in October to sing with the Philadelphia orchestra.

Todd Duncan's Fame Goes Before Him in Zealand

The Afro American   Baltimore, Md.

Sat. 8-3-46

NEW ZEALAND—Todd Duncan, eminent American baritone, appears here Sunday in the first of a series of nine concerts, following triumphs in Melbourne and Sydney, Australia, where he made 18 appearances.

He has met instant successes since his initial recital in Melbourne from where his fame as a great singer preceeded him.

The former star of "Porgy and Bess" and the American concert stage, will make four appearances in the Figi Islands and two in Honolulu before returning to the States in October.

Lauded by Press

The Melbourne press said of Mr. Duncan:

"Sonorous tones of bass-baritone calibre spreading through the Town Hall at the bidding of a cultured artistic will, immediately converted Todd Duncan into a prime favorite on Saturday night with his first Melbourne audience.

"He is sure to enjoy a big recital season for reasons in addition to a great voice malleable to many moods include diction in English, which puts to the blush several extremely famous white American singers."

Needed Police Escort

Another Melbourne critic said of the singer:

"Few singers have offered Melbourne such variety of fare as the great baritone Todd Duncan. Melbourne will probably have some time to wait before it again hears Lascia Ch'io Peanga sung so su-

Dunbar to Introduce Serious Negro Music to Europeans

The Courier Pittsburgh, Pa.

Sat. 8-24-46

37b

By J. CULLEN FENTRESS

LOS ANGELES—When eminent Conductor-Composer Rudolph Dunbar returns to his home in England he plans to give the first Negro Festival to be heard in Paris, London and Vienna—a festival with a purpose to show what the Negro can produce in the field of serious composition.

Arriving here by plane Thursday afternoon of last week for his Hollywood Bowl appearance night before last when he conducted the Los Angeles Symphony Orchestra, Dunbar is houseguest of Mr. and Mrs. William Grant Still.

Aside from Still, one of America's greatest composers, Parisians are of the impression that the Negro is incapable of producing serious composition, Dunbar explained. The Negro festival is planned to help dispel the notion.

On the Bowl program, Dunbar conducted the works of American composers, including Still's "Afro-American Symphony."

Said Still: "I think Dunbar's interpretation of the 'Afro-American Symphony' perfectly splendid!"

A native of British Guiana, Dunbar makes his home in London and Paris. His current visit, which besides Los Angeles, will include Chicago, Pittsburgh and New York, is his first to this country in seven years. He received his early musical education in the United States, and in recent years has become regarded as one of the world's great conductors.

He has conducted the London Philharmonic, the Paris Symphony and the Berlin Philharmonic. Dunbar thinks his Berlin engagement his greatest achievement.

Wielding the baton on Tschaikovsky's Sixth Symphony, Dunbar, afterwards was told that he alone in Germany could have conducted the Philharmonic with such true effect. To show their appreciation of his efforts, he was presented the original of Beethoven's Fifth Symphony.

During World War II, Dunbar served as a war correspondent for The Pittsburgh Courier and played an important role in the campaign for fair and just treatment by the military of American Negro soldiers.

Brought here from Paris by the Hollywood Bowl Association, the conductor said he cancelled a Swiss concert in order to make the U. S. engagement.

A long-time friend of Still's, Dunbar said one of the things he would like to do while here was to meet actress-singer Lena Horne. He had seen her in the film, "Stormy Weather," and he said she had had England in a dither.

Though he likes to ride, Dunbar was unable to do so because he did not bring his riding habiliments. He was, however, able to meet and talk with Miss Horne, a Metro-Goldwyn-Mayer Studio luncheon meeting having been arranged by the Coast Bureau.

A prolific writer as well as one of the world's great conductors, Dunbar is an exponent of the philosophy that the ultimate destiny of man is happiness, and though he feels a moral obligation to his race, he will "take up the sword" in defense of any man whose cause is just.

This apparently is the key to Rudolph Dunbar's celebrated interpretations of the works of the world's great masters!

Noted Conductor Directs Still's Opus at Jubilee

The Courier Pittsburgh, Pa.

Sat. 8-31-46

By J. CULLEN FENTRESS

LOS ANGELES—Displaying flashes of greatness, Rudolph Dunbar proved to an appreciative audience why he is considered one of the world's foremost conductors here last Thursday night when he conducted the Hollywood Bowl Symphony Orchestra as a feature of the seventh week of the Silver Jubilee season at the famous bowl.

The bowl program had to be rearranged when Soprano Dorothy Maynor was forced to cancel her engagement and officials secured the Luvenia Nash Singers and Baritone William Gillespie to fill the breach.

Best indication of Dunbar's greatness as a conductor was his handling of William Grant Still's Afro-American Symphony. Divided into four movements, the symphony carried bowl enthusiasts back to the "yesterday" of the American Negro and they literally thrilled as the orchestra responded to Dunbar's interpretations.

Weber's Overture to Oberon, under the baton of the guest conductor, was heard with similar effect if to a lesser degree.

Other numbers conducted by Dunbar and following only one rehearsal were Barber's Adagio for Strings, William Schuman's Festival Overture, and Copland's El Salon Mexico.

Taking numerous bows, Dunbar was applauded by the musicians at the conclusion of the program.

Luvenia Nash displayed a close-ly-knit group of mixed singers whose tonal quality left little to be desired. They were heard to good advantage as they offered a program composed mostly of spirituals.

The group's rendition of an excerpt from "Cavalleria Rusticana" lacked smoothness, probably because the director left her stand to accompany the singers at the piano.

Known mostly for his work on radio networks, Gillespie' singing of "Old Man River" and Schubert's "Serenade" found favor with his audience.

Newsreel soundmen of the British Government took motion pictures of the occasion which was highlighted by the debut of Dunbar, a native of British Guiana.

Debut in the Bowl

Time Chicago, Ill.

Almost everything went wrong at the Hollywood Bowl. Soprano Dorothy Maynor, the guest star, canceled her engagement because her mother had just died. A substitute chorus was ill-prepared, and a pinch-hitting baritone had to fall back on *Ol' Man River*. So the U.S. debut last week of a talented Negro conductor, Rudolph Dunbar, 39, was a grim experience for everyone but him. Critics praised his crisp, authoritative conducting of the Hollywood Bowl Symphony Orchestra.

Dunbar says he resolved to lead a U.S. symphony orchestra when he was a boy in British Guiana, the great-grandson of a slave. Says he: "I knew I would. I believe I am psychic. . . ." *9-2-46*

At nine, he was apprenticed to a British militia band in Guiana, hardly saw his parents again until he left the country in his early teens to study at the Juilliard School of Music in New York. Then he went abroad, studied under Felix Weingartner in Vienna, nearly starved for five years until he got a job in England as a music critic.

No Whistling. World War II gave him his chance. In April, 1942, amid the wreckage of the blitz, he conducted the London Philharmonic to a full house in Royal Albert Hall, to raise funds for Britain's colored allies. *37b Time*

Later Dunbar signed on as a war correspondent for the American Associated Negro Press, went ashore at Normandy with a Negro field artillery battalion, was the first foreigner to conduct a symphony orchestra in Paris after the liberation.

Last fall, when he conducted the Berlin Philharmonic in Berlin, the best critics in the house—the orchestra members—cheered him. Glowed Dunbar: "They're wonderful. Boy, I could drink five gallons of beer!" Some in the audience, accus-

European

RUDOLPH DUNBAR

In Berlin, beer; in Paris, contentment.

tomed to Brahms and Wagner, found the cacophony of William Grant Still's *Afro-American Symphony* a little hard to take. So did some in the audience at Hollywood Bowl last week. But they were impressed by the conservative and competent way he handled Weber's tried & true overture to *Oberon*, Aaron Copland's *El Salon Mexico*. *Chicago, Ill.*

Recently the British Guianan Government voted Dunbar £5,000 for his "contributions to the Empire." One of the distractions at Dunbar's U.S. debut as conductor of a major symphony orchestra was the whirr of British newsreel cameras. Says Dunbar: "They want to show those films through the colonies and say 'Look what we have done for Dunbar'—but it is not the British who have done it for me, it is the Americans." But Empire Subject Dunbar is not sure he likes living in the U.S. Says he: "I think I will make my home in Paris where, if you are good, they will applaud you whether you are pink, white or black, and if you are bad they will whistle at you." *9-16-46*

From the Podium

Time Chicago, Ill. Mon.

Sirs:

Never have I been so mad as I was when reading [Orchestra Conductor] Rudolph Dunbar's letter (TIME, Oct. 7).

The man says your article on him was "not only untrue but vulgar to the extreme." You did not even have the courtesy to reply, merely "Conductor Dunbar herewith sees his letter, but no apology." Are we readers expected to naively assume that TIME cannot err? *10-28-46*

MARTIN M. BRUCE

New York City

37b

Sirs:

We were much chagrined to see in your Oct. 7 issue a letter from Rudolph Dunbar, especially since we do not share the sentiments contained in it. The interview with Mr. Dunbar took place at our home, and we found your reporter, Mr. Louis Banks, to be most cooperative and alert. We also feel that it was a gracious gesture on TIME's part to open its columns to publicize Mr. Dunbar's work.

WILLIAM GRANT STILL

Los Angeles

British gov't. films Hollywood Bowl debut of Rudolph Dunbar

The Tribune

Los Angeles, Calif. Sat. 8-31-46

Claiming Rudolph Dunbar as its own because he was born in British Guiana, the British government last week made newsreel films of the Negro conductor's first appearance in Hollywood Bowl.

Los Angeles music critics had kind words for the Dunbar performance. Daily News writer Mildred Norton noted that "the sight of newsreel photographers popping up in unexpected places . . . lent an impromptu and rather gay air to the evening". The films are to be shown throughout the British empire.

Dunbar's conducting had "snap and authority", Miss Norton said. His "readings . . . were crisp and cleanly phrased, and he extracted both fire and lyricism from the ensemble", although he displayed no "podium fireworks."

The main orchestral offering was William Grant Still's "Afro-American Suite", which Miss Norton decided was "certainly" among Still's best. The first movement has "engaging melodic material which was interestingly handled", she said, and "there are syncopated rhythms in the brasses over plangent strings." The more familiar third movement she described as "lusty, unforced, but never rowdy" and the adagio as having "the placid certainty of a wide river moving slowly, but moving surely."

Also included were Samuel Barter's "Adagio for Strings", William Schuman's "Festival Overture", and Aaron Copland's "El Salon Mexico".

Soprano Dorothy Maynor, who was to have shared the stage with Dunbar, cancelled her appearance because of her mother's death in Chicago. Substituting for her were the 25 Luvenia Nash singers who Miss Norton thought did "a praiseworthy job of 11th hour pinch-hitting", with several "very

smoothly "done" spirituals and a "reasonably" well done arrangement of the Alleluia from "Cavalleria Rusticana" which the group presented recently at the Embassy auditorium.

Possibly hoping to make up for the loss of quality with quantity, the program also offered baritone William Gillespie, of KNX's "Sunrise Salute", who sang Schubert's "Serenade" and "Old Man River".

DUNBAR'S BIOGRAPHY

Dunbar, who was recently appointed director of the Berlin Philharmonic, is 39 years of age. In 1928 he was graduated from the Juilliard School of music in the United States. He studied in Par- United States. He studied in Paris, Leipzig, and Vienna, living frugally, according to his reminiscences, and learning conducting from Felix Weingartner and Philippe Gaubert, composition from Paul Vidal, and the clarinet from Louis Cahuzac.

Before coming to the Coast for the Bowl program, Dunbar was interviewed by ex-government man Theodore Poston for the New York Post and confessed that he had contemplated suicide in 1934 because he was broke and no one would give him a job. He changed his mind when the Associated Negro Press, hearing he had studied journalism at the University of Paris, hired him as a correspondent for the Italo-Ethiopian war.

In London in 1942 he finally succeeded in getting a letter of introduction to Harold Holt, British impresario, who completely underwrote his debut at Royal Albert hall. His success in conducting the London Philharmonic brought him his first international publicity.

He held on to his ANP job, too and on D-Day, covered the Normandy beaches with the all-Negro 333rd Field Artillery Bn., later the liberation of Paris. In Paris, he became the first foreigner to conduct a symphony orchestra there after its liberation, leading the Pasdeloup Symphony at Salle Gaveau in November, 1944.

Going back to the front with U. S. Negro troops, Dunbar narrowly missed death in the Battle of the Bulge and has been told he saved a whole battalion from annihilation. He said he left the 969th Bn. to join the 777th, both all-Negro, and got lost with his jeep driver for 8 hours. As they approached March, Belgium, some excited French people told them a German tank battalion had prepared an ambush, and Dunbar turned back to warn the 969th. Months later, a southern white officer of the 969th "threw his arms around me and almost kissed my cheeks" for having saved the battalion, he said.

He returned to Paris to lead the Conservatoire orchestra at a theatre benefit which raised $60,000 for French colonial prisoners of war. In September, 1945, he became the first foreigner to conduct the Berlin Philharmonic after the war. *Sat. 8-31-46*

Dunbar was last in this country in 1938, when NBC presented his Negro ballet, "Dance of the 21st Century", coast to coast. He told Poston he was proudest of the American Festival of Music which he arranged and conducted with four orchestras in Paris last year.

Described as intense, with flashing, deep-set eyes, Dunbar dresses meticulously, confessing he is "very much interested in clothes." He eats and drinks sparsely, likes the legitimate theatre, hates golf, loves tennis and horsebacking.

He intends to visit British Guiana, which he last saw in 1919, to claim 5,000 pounds which the government there recently voted him for his "contributions to the Empire".

Rudolph Dunbar Scores in Hollywood Bowl Debut

The Afro-American Baltimore, Md.

Sat. 8-31-46

HOLLYWOOD (PPS)—Thousands of music lovers turned out to witness the American debut of Rudolph Dunbar, celebrated English concert maestro and composer, at the Hollywood Bowl Thursday evening as guest conductor of the Hollywood Bowl Symphony Orchestra.

Dorothy Maynor, famous soprano, originally billed to appear, cancelled the engagement upon learning of the death of her mother in New York. The Nash Singers, with William Gillespie as guest soloist, substituted for Miss Maynor.

Mr. Dunbar flew direct from Paris to the West Coast, at the invitation of the manegement of the Hollywood Bowl, now celebrating the silver jubilee of the organization.

Dunbar is a native of British Guiana but was educated in the United States, London and Paris. During the war his musical career was interrupted by work as a war correspondent in Europe. During the last year he has conducted the London Symphony and the Berlin Symphony Orchestras.

One of the features of Thursday evening's program was Mr. Dunbar's conducting of the orchestra in the playing of William Grant Still's "Afro-American Symphony." Following the Bowl concert he left for South America where he has numerous engagements.

Dunbar Fresh From Berlin Triumph Off To Hollywood

Amsterdam News New York, N.Y. Sat. 8-24-46

By NORA HOLT

SEPTEMBER 2, 1945, was a red letter day in the life of Rudolph Dunbar, internationally famous conductor, for on that memorable Sunday afternoon, the Berlin press released world-wide news that a young Negro had been accorded the unprecedented honour of conducting the Berlin Philharmonic Orchestra in a concert of classical music, the first of his race to wield a baton over the sixty-five-year-old orchestra.

Hitler's master race theories had been exploded by the invasion of the Allies and Berliners were aghast, but agreeably surprised, on seeing a member of the Negro race, whom the Fuehrer considered little more than anthropoids, move, act and think like the greatest German musicians.

An audience of more than 3,500 persons gave him a rousing ovation after his erudite interpretation of symphonies by Tchaikowsky, von Weber, and the inspiring reading of William Grant Still's "Afro-American Symphony." An old German in the audience remarked, "And I thought they (Negroes) were a decadent race."

Had Invitation

Mr. Dunbar had been invited to lead the highest ranking orchestra in Germany, by its regular conductor Leo Borchard who had been shot to death several nights previously by American sentries when the limousine in which he was riding failed to heed orders to halt at a military traffic post. The Allied Control Council had approved the invitation and said Mr. Dunbar's performance as conductor was a valuable step in wiping out race prejudices.

Recently the young conductor arrived in New York city from Paris, enroute to California where he will conduct the Los Angeles Symphony at the Hollywood Bowl Music Festival, Friday evening, August 23. As he sat at our desk for an interview, we studied the young man carefully. He betrayed none of the effusiveness one would expect from a person who has received wide European acclaim in the rather exclusive field of orchestral conducting. He is quick of movement and speech which fuses British and French accents in tricky vocal mixtures, difficult to understand unless one is familiar with the cadences peculiar to those countries. If he speaks, sometimes bitterly, of the long years working towards his goal, his eyes sparkle with pride as he recounts the final reward and full recognition of his capabilities.

Frivolous London

"In London" he recalled, "while everyone was kind and hospitable, they were inclined to consider colored people the apostles of gaiety and naturally it requires time and patience to convince them that I was a serious student of music. When my chance came, fortunately I measured up to their standards."

Born in Clonbrook on the east coast of British Guiana, he was sent to New York City at the age of twelve to study music. After graduating from De Witt Clinton High School he entered the Institute of Musical Art, now Juilliard School of Music, and received his diploma in 1926, majoring in clarinet with theory, counterpoint and composition with Percy Goetschius. One thing Mr. Dunbar stresses, is that he always hoped to combine journalism with music and followed this bent while studying in Paris by attending the Sorbonne for journalistic studies.

His work in Paris included study at the Conservatoire with Paul Vidal, Philipe Gaubert and clarinet, always his major, with Louis Cahuzac. In Vienna he studied conducting with Felix Weingartner. While in London from 1932 to 1938 he conducted a school for clarinet and wrote a text book, "Clarinet Playing", published by Dallas and Company and now in the sixth edition.

As a War Correspondent he wrote articles for the Associated Negro Press and gave talks over BBC for the Colonial Office under Sir Donald Cameron, who was later instrumental in launching his debut at Royal Albert Hall as conductor with the London Philharmonic. The concert was an overwhelming success and he subsequently conducted over 50 concerts in England.

Conducted in Paris Too

In Paris Mr. Dunbar conducted the Pasdeloup Concert Orchestra at Salle Gaveau; a concert for the Colonial Prisoners of War, which netted about five million francs and on his triumph in Berlin the men of the orchestra honored him by the gift of an original copy of Beethoven's Fifth Symphony.

These were but a few of his many concerts, received with demonstrations of public esteem. One of his greatest successes, and nearest to his heart, was the Festival of American Contemporary Music, underwritten by French musicians and friends, and sponsored by the American Ambassador and the French Minister of Education. The programs included works by Samuel Barber, Aaron Copland, William Schuman,

RUDOLPH DUNBAR

Walter Piston, Randal Thompson, George Gershwin, Charles T. Griffes, Edgar Stillman Kelly, Howard Hanson, and one entire program of works by Still. When asked if Mr. Still's works merited a whole program, he replied, "Most assuredly. Not because he is a Negro and a friend, but because he is a great composer." *Sat. 8-24-46*

At the Festival in Hollywood, Mr. Dunbar will conduct Still's "Afro-American Symphony"; von Weber Overture from "Obeon"; "Adiago for Strings" by Samuel Barber; Schumann's "Festival Overture"; Copland's "El Salon Mexico". He will be assisted by Dorothy Maynor, noted soprano, as guest soloist, and Hall Johnson... Shaw's Choral Group.

On another occasion he shared honors with the American singer, Grace Moore, in an auspicious Paris concert to further Franco-American friendship.

Rudolph Dunbar to Direct Hollywood Bowl Orchestra in "Symphonies" Bill

By WILLIAM GRANT STILL

HOLLYWOOD—(ANP)—In an unprecedented move, officials of the Hollywood bowl have conferred another honor on Rudolph Dunbar, famed orchestra conductor and ANP European correspondent.

They are importing Mr. Dunbar from Paris to direct the orchestra on the night of Aug. 22 when, as one of the features of the Hollywood Bowl's "Symphonies Under the Stars" Silver Jubilee season, they will present an entire program of Negro culture. *Afro-American*

Appearing with Mr. Dunbar and the great bowl orchestra will be Dorothy Maynor, a choir, and the music of William Grant Still, which Mr. Dunbar featured in many of his concerts in Europe.

It is possible that Mr. Dunbar may also lecture in Los Angeles during his brief stay in the city, for he was in many strategic spots at important moments in history.

Made History *Sat. 8-24-46*

As an orchestral conductor Rudolph Dunbar has made cultural history for the race. He was the first ever to conduct the London and Berlin Philharmonic orchestras, the latter a historic occasion that was written up in great detail by the Associated Press.

All over England, he directed large symphony orchestras, while just last year in Paris he organized and carried through a huge Festival of American music with four symphony orchestras. This fetsival, consisting of four concerts, brought him commendation from our State department.

RUDOLPH DUNBAR Baltimore, Md.

WHITE MAN'S VIEWS

Should It Not Be News That Negro Is to Conduct Symphony Orchestra, Dunbar Reasons

By TED LE BERTHON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

The Courier Pittsburgh, Pa. Sat. 8-31-46

RECENTLY, in meeting Rudolph Dunbar, who lives a sort of double artistic life as a symphonic conductor and an ANP war correspondent, I was struck with the man's compressed force and the impression that he is a symbol of this era's dazzling strangeness.

For this rather small, trim Negro whose physique beneath the military olive drab suggested the hardness of iron and the litheness of a tiger, had a short year, before becoming conductor-in-chief of the Berlin Philharmonic Orchestra. Sitting before me in Dunbar's person were the dual mysteries of genius and destiny. When he was born in British Guiana thirty-eight years ago, did his parents have any least hint of the future? Could they have possibly dreamed of even the remote possibility of their son's standing on a podium conducting also the London Philharmonis Orchestra and the Paris Philharmonic Orchestra, of which he has just been named conductor?

Mr. Le Berthon

Nothing would have been deemed more fantastic during Dunbar's childhood. It took a catastrophic war and upheaval for a spotlight to pick out a Negro as the central, commanding figure standing with uplifted baton. It was the unique mobility of an accredited war correspondent that enabled Dunbar to be on the scene at the fateful times.

* * *

DUNBAR'S career attests to the revelation of life as a constant dramatic miracle. Great-grandson of a slave, this piercing-eyed Negro has not achieved fame and above all, hearty respect for his gifts, by "appeasing" anyone. At the time he conducted the Liverpool Symphony Orchestra in 1942, he was asked to "say something" for the newspapers. He did. In midwar, he publicly proclaimed that it was Great Britain's duty to establish color equality throughout her farflung empire, "without any reservations."

It is his view that "it should not be news that a Negro is to conduct a symphony orchestra, any more than it is news that a red-haired, grayheared or corpulent man is to conduct."

In chatting with him at the home of the American Negro composer-conductor, William Grant Still, I felt exceedingly inadequate. Dunbar's mind is rich and full. He knows statesmen. He appeared to have an encyclopaedic grasp of postwar music and its personalities. He was in Los Angeles, of course, to conduct in Hollywood Bowl, and would soon fly to the East Coast.

It would be redundant of me to do a biographical sketch of him. These have been done often and well. It is more proper, in my opinion, to speak of his combination of frankness and tact. He will not permit himself to be quoted as to the unfavorable quality of any living composer's work. He will not name names. But he will tell you that virtually no great music is being created.

* * *

DURING the war, destruction was the goal of all nations, he points out with a terrifying calmness. There was no time for composing new music. There was no heart for it. One work does singularly command his admiration an oratorio by the Englishman, William Walton, which expressed the suffering of the English people —perhaps of all people—in the war. To render it, 500 voices, a symphony orchestra and two brass bands were required. It is scored for only such a rendition.

As to the future of music, he shrugs most honestly. One might as well talk of the future of the world. One guess is as good as another. He has done much himself to acquaint Europe with modern American composers, especially his old friend, William Grant Still. Our State Department has done absolutely nothing for music as far as financial underwriting or subsidies in the occupied countries. Paris owes much to the financial aid, enthusiasm and taste of Mme. Marinetta, a famed couturiere, for the existence of four symphony orchestras, all of which Dunbar has conducted.

While he lived in New York as a boy and a very young man, he has been abroad a good part of the time since 1931, and has a decided English accent. Like many Negroes, he has had to know and play jazz in his past while perfecting himself in the grander reaches of music. Of course, the wonder of Dunbar to me is that this dark-skinned, non-Caucasian, non-Aryan, upon Germany's capitulation, conducted the Berlin Philharmonic Orchestra, proving that the last always may be first some fine day—just as in the Kingdom of Heaven.

Mme. Lillian Evanti Warmly Received in Initial Recital

The Afro-American Baltimore, Md.
1-26-46

WASHINGTON

Mme. Lillian Evanti, international lyric-coloratura soprano, appeared in a pleasing recital Monday evening at Shiloh Baptist Church before a large audience of music lovers in her first local appearance of the season.

Opening her program with Ah lo so, from the "Magic Flute," by Mozart, the aria was sung with feeling, coupled with her usual style, good voice and expression, stirring her audience to a high pitch of appreciation.

Following this number the artist was heard in two other numbers, "Das Veilchen," and Non mi dir, an aria from the opera, "Don Giovanni," both by Mozart, which completed the first part of the program.

Voice of Range and Beauty

The artist has a voice of wide range and beauty. She displayed it with intelligent interpretation of each song rendered. This was evidenced by the vociferous applause from her listeners.

She sang "High Flight," her own composition, which was well received by the audience. Another number, "Colombetta," by Buzzi-Peccia, was done in a style that placed the singer in a role for top honors in praise for its rendition. Liszt's "Liebestraum" was sung with such unusual feeling and expression, that the audience again and again wildly applauded at its conclusion. 1-26-46

The artist fervently sang the spirituals in a style particularly her own. They were "City Called Heaven," by Camille Nickerson; "Let Us Break Bread Together," by Dett, and "Steal Away to Jesus." Her concluding number, an aria from the opera, "La Traviata," was sung in an attractive costume. Arturo Papalardo served at the piano. —BANNISTER.

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Evanti Sets Precedent; to Sing in Hall of Americas

Washington Tribune D.C.
2-5-46

Mme. Lillian Evanti, celebrated lyric and coloratura soprano will set a precedent in Washington, Sunday, February 10, at 3:30 p.m., when she becomes the first Negro ever to appear in a full length program at the Pan-American Union, 17th and Constitution Avenue, known as the Hall of the Americas. The Evanti concert is under the Music division directed by Dr. Charles Seager.

Mme. Lillian Evanti

The affair will be open to all music lovers and admission cards will not be needed. It is urgent that those desiring to attend be on time as the recital will begin promptly at 3:30 p.m., and there will be no admittance after that time, according to the sponsors.

Met Composers
2-5-46

When Evanti was in Argentina she met the composer Isabel Aretz Thiele who in turn dedicated "Vidala" to her. This number will be included on February 10, as well as "Honor a Trujillo" composed by Evanti for Trujillo's inauguration as president of the Dominican Republic.

The latter number is included in a collection edited by W. C. Handy in his book, "Unsung Americans Sung". In her travels throughout South America Evanti met many of the composers including Manuel Ponce, Gonzalo Roig, Carmargo Guarnieri, Lorenzo Fernandez, Maria Luisa Escobar, and Isabel Thiele. All of these composers will be included on her program. John Hoskins will be at the piano.

The program will consist of the following selections.

"Estrellita", Mexico, Manuel Ponce; "Nunca", Mexico, A. Cardenas; "La Borrachita", Esperon, Mexico; "Ogguere", Cuba, Gilberto Valdes, Negro cradle song; "Quiereme Mucho", Cuba, Gonzalo Roig.

Five Brazilian Songs:

"Trovas de Amor", Guarnieri; "Estrella do Mar", Ovalle; "Cancao do Mar", Lorenzo Fernandez; "Samaritana da Floresta", Lorenzo Fernandez; C'era und volta", A. C. Gomes, from the opera Il Guarany. 2-5-46

"Ternura", Venezuela, Maria Luisa Escobar; "Honor a Trujillo", Lillian Evanti, poem by L. B. Lamarche; "Vidala", Argentina, Isabel Aretz Thiele; "Triumfo", Argentina, Isabel Aretz Thiele.

Discussing Gallery Recital

Afro-American

Mme. Lillian Evanti, Washington's lyric soprano, is shown conferring with director Richard Bales in the Italian Garden of the National Gallery of Art, where she was guest artist Sunday evening with the Gallery orchestra. She sang arias from Mozart, Bizet and Verdi, two spirituals and her own composition, "My Little Prayer," arranged by W. C. Handy for orchestra. The poem to the latter was written by her mother, the late Mrs. Bruce Evans.

Mme. Lillian Evanti Sings in Pan-American Hall of Americas

Afro-American Baltimore, Md.
Sat 2-23-46

WASHINGTON

Lillian Evanti, coloratura soprano, appeared in recital last Sunday before an appreciative audience in the Hall of Americas, Pan-American Union, marking the first time a colored artist has been presented in the historic hall.

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Mme. Evanti sang in Spanish and Portuguese with equal facility. Two of her own compositions were included on the program. "Honor a Trujillo" was dedicated to Rafael M. Trujillo on his inauguration as president of the Dominican Republic in 1942, and "Himno Panamerica," widely sung in Latin America, was dedicated to the Pan-American Union.

One of the features of the program, which included works of Brazilian and Mexican composers, was Valdes's cradle song, "Ogguere," representative of Cuba.

Mme. Evanti was highly complimented on her recital by L. S. Rowe, director of the Pan-American Union, who wrote "It is most gratifying to have had such a splendid contribution in the interest of closer inter-American understanding through music."

The Hall of Americas, scene of the recital, is historic since the Peace Conference of 1921 was signed there, the Disarmament Conference was held within its walls, and the Kellogg Pact signed there.

Mme. Evanti has toured Latin America as a good will ambassador on three occasions.

ARTIST PRAISED BY THE DIRECTOR GENERAL OF THE PAN AMERICAN UNION, WASHINGTON, D.C. — In the Hall of the Americas, where she scored a signal triumph in her recent recital of Latin American and original songs is pictured Mme. Lillian Evanti International lyric coloratura soprano, as she receives the praise of the Director General of Pan American Union, Dr. L. S. Rowe, from Dr. Pedro de Alba (far left) Assistant Director of the Pan American Union. Also pictured are: Dr. Louis Quintanilla, Ambassador to the Pan American Union from Mexico and Mr. John Hoskins Mme. Evanti's accompanist. (Credit McNeill Photos)

Nashville, Tenn., Banner
Sept. 27, 1946

Fisk Singers Slate South American Tour

The internationally-famous Fisk Jubilee Singers will leave about the middle of October for their first South American tour and their first extensive trip since the war.

The present group of Jubilee Singers, with their director, Mrs. James A. Meyers, who will accompany the singers on the tour which will last until about Christmas, are (left to right):

Standing, Rawn Spearman, tenor soloist; Brooks Alexander, baritone; Samuel Floyd, bass; and Norton Evans, tenor. Seated, Matthew Kennedy, pianist, and Mrs. Meyers.

The Fisk Jubilee Singers will begin their concert tour at Mexico City and will appear in Venezuela, Haiti, and Cuba before they return to the United States by way of Miami. The complete schedule of their performances has not been released.

Mrs. Meyers, who has directed the Jubilee Singers for more than 20 years, said that following completion of the South American tour her group will begin another concert tour and will go to Canada in January. They appeared there last year, she said.

The Fisk Jubilee Singers in previous years have won world-wide acclaim from kings and queens in Europe and from others in every walk of life as a result of their preeminence in the field of Negro ensemble singing.

From the original group of eleven Negro singers who banded together in 1865 the fame of the Jubilee Singers has grown continuously until, today, they are acknowledged to rank among the greatest interpreters of Negro spirituals in the world.

Tribune Los Angeles, Calif Sat. 10-5-46

75-YEARS-OLD—These five men and one woman make up the famed Fisk Jubilee singers, who will celebrate their diamond jubilee tomorrow (Sunday). From left to right, they are: front row, Brooks Alexander, baritone; Mrs. James A. Myers, director; Norton E. Evans, tenor; back row, Samuel A. Floyd, bass; Rawn W. Spearman, tenor-soloist; and Matthew Kennedy, tenor-pianist. (See story.)

Fisk singers note diamond jubilee tomorrow on air

Tribune Los Angeles, Calif Sat. 10-5-46

NASHVILLE, Tenn.—Fisk university's Jubilee singers, who claim to have introduced the Negro spiritual to the world, will begin celebrating their diamond jubilee tomorrow (Sunday) with a special CBS broadcast at 9:45 a.m. EST.

The original 11 Jubilee singers, most of them ex-slaves, left Nashville on Oct. 6, 1871, to raise funds to purchase a new campus for Fisk and to construct permanent buildings to replace the old Army hospital barracks in which the school began.

After first enduring ridicule and misunderstanding, the group attracted the attention of Henry Ward Beecher, who publicly sponsored them, and gradually it was able to send money back to Fisk. Among their notable appearances was one at the White House, before President Grant.

This first tour, which lasted three months, is credited with saving the university. Later, the singers toured Europe and came home with enough money to build Jubilee hall on the new campus.

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Singer Prefers London to Home in USA

The Afro-American Baltimore, Md. Sat. 10-26-46

John Payne, singer, of Alabama and London, talks with his friend and fellow American, Norris Smith of Columbia, Mo., and London. Mr. Payne has made his permanent home in London instead of America because England does not put color before talent.

37b

Alabaman Wanted Rating as 'Best Among the Best'

The Afro-American Baltimore, Md.

John Payne, Music Hall, Concert Star, Once Presented Before English King and Queen

Sat. 10-26-46

By DOUGLASS HALL

LONDON — "I am here because I wanted to be the best with the best," stated John Payne, concert singer and vocal teacher, summing up his reason for leaving America and taking up residence in England.

Because there is so much good in America, he says, he misses it very much and often longs for the open spaces of Alabama where he was born and the hurry-scurry American way of doing things.

But because there is also a bad America, an America that lynches, segregates and seeks to destroy, he adds, he is a fugitive, refusing to be held back because his skin is colored.

Now John Payne did not run away from that bad America; he was run away—but not without a good fight.

A railroad porter and hotel bell boy, he learned to play the piano, and "rocked" joints along the west coast. Then he spent six months in Alaska, then back to Tacoma, Wash.

He worked in shows and on the stage throughout America and in Canada. He organized the Dandy Dixie Quartet and sang spirituals and then to minstrels and the blues. All America was his stomping ground.

To London at 43

June 14, 1919, at the age of 43, he sailed for London. Upon his arrival here he was given an audition, rated among the best and accepted as the best. Leading music hall and concert stages beckoned him.

On Sept. 19 he gave a command performance before the King and Queen of England. Lady Cooke of the Cooke Steamship line took an interest in him and his work in the field of choral work.

He was 50 before he realized that he was a man—just as good and as bad as any other man. He was accepted on the basis of merit and not color.

At that time he began taking music lessons seriously. For the seven years he remained on the concert stage, he never lost a penny, nor did his backers.

In 1929 he left the concert stage and began organizing music for shows: "Sanders of the River," "Uncle Toms Cabin," "Show Boat," and many others. Then came the World War II and he was bombed out.

Remembered in Will

Lady Cooke, who had been one of his greatest backers and admirers died. But she did not forget him. She left him a home for life and a nice sum of money.

Today, if you want to see John Payne it would be useless for you to go to London. He does not live there any more nor does he intend to. You would have to travel about five hours to Cornwall, then ask for the "Avondale Villa."

There you will find him gazing out upon the peaceful shores of the English channel—"The best among the best."

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DUDLEY M. ARCHER: New York, N.Y. Amsterdam News The Examination Committee has just notified Dudley M. Archer that he has successfully passed the examination making him an Associate of the American Guild of Organists, an examination which is given throughout the U. S. and Canada. Membership in the Guild is coveted by all outstanding organists and the required paper work and general organ work is of a very high standard. He has been a Colleague of the Guild for the past two years, having been recommended by Willard I. Nevins, President of the Guilmant School of Organ, and Harold W. Friedell, Organist of Calvary Episcopal Church, New York City. He thereafter became interested in the examinations and studied very diligently to attain his A. A. G. O. degree. He plans to sit for the examination for the Fellowship of the American Guild of Organists, in the very near future, which is the highest degree to be attained in the Guild. Mr. Archer is the Organist of St. Augustine's Episcopal Church of which the Rev. Charles C. S. England is the Rector, and he has been the Organist there fore the past 15 years. He is also a member of the Vestry of that Church. Sat. 8-17-46

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A Nourishing Bit Of Americana

Daily Worker New York, N.Y. Tues. 10-1-46

37b

A good number of people missed a fine evening's entertainment last Sunday night at Town Hall. Playing to a house that was only half full, Lead Belly and his group of People's Artists turned out a program of folk music of which anyone, bringing a foreign friend, would have been proud to say, "Here is some of my country's music. Here are my people singing."

Leadbelly M.C.'d the affair and succeeded in delighting every one of the small audience with his charming, anxiously patriarchial manner. A little more disappointing were his selections, directed along a boogie-woogie vein that seemed out of key with the genuine folk flavor of the performance. It seemed a departure from the Negro work song repertoire, wherein Leadbelly's greatest talent lies.

Edith Allaire was the hit of the evening. Miss Allaire, a fine and thoughtful artist, manages to extract the greatest musical worth from everything she sings. Her re-

tract the greatest musical worth

pertoire is scholarly and in the rich folk tradition of Burl Ives and Dyer Bennett. She owns a voice of rare and haunting quality which she never vulgarizes for a moment, singing in a pure and straightforward style that is absolutely satisfying to listen to. Her phrasings are original and appealing.

Sonny Terry and his unique harmonica playing received an enthusiastic ovation, especially for the renowned **Breakdown Blues.** Cisco Houston's authentic western style of singing is always successful and his easy charm of delivery is a real asset. Brownie McGhee sang some infectious blues and Sue Remos danced a boogie-woogie interpretation that rated an encore.

It was a satisfying evening, deserving certainly of a better turnout. One felt, at leaving, better nourished in a rich tradition of some of Americana.—I. B.

J. Harold Brown To Cleveland Art Center

The Call Kansas City, Mo.

NEW ORLEANS — Terminating six years as director of music at Southern university, J. Harold Brown is the new director of music at the Karamu House, nationally famous Fine Arts Center of Cleveland, succeeding Walter

R. Anderson, recently appointed head of the Department of Music at Antioch College of Ohio.

Aside from assisting in the development of an excellent music curriculum at Southern university, Mr. Brown supervised plans for the construction of one of the finest music buildings in similar colleges. The Southern choir attained national prominence under his direction. *Fri. 9-13-46*

Next week, Mr. Brown will open the current concert series of Florida A. and M. college at Tallahassee, where he formerly served as dean of the Music Division. He will be assisted in a piano and organ recital by Thelma Ovella Smith, talented senior in the Music division of Southern university, who will sing many of Mr. Brown's original vocal compositions.

Mr. Brown has received national recognition on numerous occasions. During the Wanamaker contests for musical compositions he received for first prizes and two second prizes for a total of more than $800 cash awards. He was also the recipient of the Harmon Award in Music, carrying a bronze medal and $100 cash honorarium. He is a graduate of Fisk university, Conservatory of Music, Kansas City, and Indiana university.

'Carmen Jones' Tenor In Town Hall Debut

P.M. New York, N.Y. Tues. 10-1-46

Luther Saxon, who sang the role of Joe during the Broadway engagement of *Carmen Jones*, made his concert debut late Sunday afternoon in Town Hall. The possessor of a light lyric tenor of agreeable quality and a pleasing platform manner, he was warmly applauded by the sizable audience.

Though several numbers in his opening groups of arias and songs in Italian and French, including *La Reve* from Massenet's *Manon*, were not fully realized, Debussy's *Mandoline* was nicely done and Rabey's *Tes Yeux*, sung with suitable fervor and graced by pure and delicate high notes, made such a favorable impression on his hearers it had to be repeated.

Most convincing from an interpretive viewpoint was a group of *lieder* by Schubert. Here his voice had more color and volume, and his German diction was good. He lent dramatic point and intensity to *Die Krahe*, animation and humor to *Die Forelle;* both were skilfully sung. Of the songs in English, Scott's moving *Lord Randal* proved a truly affecting vehicle for his considerable vocal and expressive talents. —R. A. H.

Thomasina Talley Plays at Museum

The Afro-American Baltimore, Md.

PITTSFIELD, Mass. — Thomasina Talley, concert pianist, evoked sustained applause from an appreciative audience by her playing at the beautiful Berkshire Museum in Pittsfield recently, presented by the Thursday Evening Club of which Miss L. A. Pierce is president.

Commenting on Miss Talley's recital in the Berkshire Evening Eagle, Jay C. Rosenfeld, music critic, said in part:

"Miss Talley chose an ambitious program consisting of a Bach Prelude and Fugue, in B-flat minor, the Beethoven Sonata Opus 110, and the Chopin B-flat minor Sonata, a group of Debussy, and a final group of DeFalla, Griffes and Gershwin. *Sat. 8-31-46*

". . . She showed comprehension of the music of her choice . . . but was most at home in those selections where a sense of reposeful and delicate shading were appropriate. She showed considerable reflective and poetic attributes in the French pieces, and pleasant rhythmic spirit in the Gershwin sketches . . . "

The audience showed its appreciation for the artist by calling her back for six encores, including selections from Brahms, Guion, Hatt, Prokofieff and Debussy.

The Courier

NEW YORK — Paul A. Smith, young tenor, will sing the title role in a condensed version of Verdi's "Othello" at Carnegie Hall Saturday evening, Oct. 5. This will be the first time the role has been sung in New York City by a Ne-

PAUL A. SMITH

Pittsburgh, Pa.

gro; in fact, the first time one has appeared as a star in grand opera here.

"Othello" will be done in excerpt, a condensed continuity of the four acts with a two-piano accompaniment. Following the Carnegie Hall appearance, Mr. Smith will make an extended cross-country tour in recitals and as Othello in the condensed opera. *Sat. 9-21-46*

Paul A. Smith is a native of Denver, Colo., where he attended the school at which the father of Paul Whiteman was director of music. Mr. Whiteman encouraged the young man to develop his musical talents, but he had to travel to the Near East to gain recognition. After his appearance with the Palestine Symphony Orchestra, Smith toured Turkey, Greece, Bulgaria, Roumania, Hungary and later Australia. When World War II broke out, he was stranded in Palestine until he was able to replace an ailing seaman and get home on a merchant ship.

Since his return from the Holy Land, where he appeared as soloist with the Palestine Symphony Orchestra, Mr. Smith has been under the watchful eye of Eric Zardo, who has prepared him for his Carnegie debut in "Othello," and who will also conduct the performance.

Another Break For Lee Wintner

The Courier Pittsburgh, Pa. Sat. 9-28-46

HOLLYWOOD—Lee Wintner, one of the most versatile artists on the American musical scene, will sing Frank Loesser's "Ballad of Roger Young," when he appears with a company of 200 at the Philharmonic Auditorium, Tuesday evening, Oct. 8, in the folk song extravaganza, "I Hear America Singing," produced by Irwin Parnes. *Sat. 9-28-46*

Last month, Wintner was the recipient of outstanding press accolade when he was featured as bass soloist in Bach's St. Mathew Passion, conducted by Leopold Stokowski in Hollywood Bowl.

Gotham Hears First Opera

The Afro-American Baltimore, Md. Sat. 9-28-46

The first grand opera performance was presented over WNEW of NYC on Sunday at 5 p.m., a radio-adapted, full-scale "Pagliacci," with (left to right) Elwood Smith, baritone, as Tonio; Napoleon Reed, tenor, as Canio, and Stella McPherson, lyric soprano, as Nedda. The American Negro Theatre will continue to air its operatic efforts every Sunday

Promising Tenor Heard In Town Hall Recital

World Memphis, Tenn. Fri. 10-11-46

NEW YORK—(ANP)—If the fine impression made by Luther Saxon, lyric tenor, at his Town Hall recital Sunday afternoon is any criterion, it may well serve to accentuate the sense of security on the part of the Negro race that it may again take its place in the world of major tenor concert singing.

Mr. Saxon sang the role of San Jose (the slang epithet escapes us at the moment) in the now famous "Carmen Jones" company, but he seems to have transferred no trace of "theatre," as many are prone to do, in this lyric performance. His voice, not yet fully expanded in range, is beautiful and warm, and hardly ever forced. It has a lovely legato that enables him to convey to his audience a laudable sense of style and feeling.

Moreover, one understands his textual delivery in all languages. And he has acquired a considerable command of pianissimo.

EXTENSIVE REPERTOIRE

Donaudy's "O del mio amato ben," Scarlatti's "Son tutta duolo," Monteverde's "Lascintemi morire," and Handel-Bibb's "Aria di Poppea" (from "Agrippina") comprised the initial group. Massenet's "Le Reve de Ges Grieux" (from "Manon"), Debussy's "Mandoline" and "Le Feune," and Rabey's "Tes Yeux," followed. There is danger in minimizing the sensitivity of French art songs. Consequently with the exception of the last French number, which he singer repeated, there was a loss of verve. However, there was definite compensation in Mr. Saxon's interpretation of Schubert's "Erster Verlust," 'Dio Krano," "Die Liebe" is gelogen and "Die Forelle,". after which he rendered Schumann's "Winmug" as encore.

Beethoven's "Adelaide," "Scott's "Lord Randal," Grifles' "The Lament of Ian the Proud," and Forsyth's "The Bell-Man" were the English representatives, and William Lawrence's "They Led the Lord Away," Boatner's "Good Lord, I done Done," Harry T. Burleigh's "Peter Go Ringa-Dem Bells" and Hall Johnson's "Witness" were very effectively sung.

A large audience demonstrated its hearty approval and William King, Marian Anderson's former Negro accompanist, played subdued accompaniments.

Tyler: Baritone Debut

The Worker New York, N.Y. Sun. 11-3-46

This reviewer heard one of the most engaging recitals in her long years of concert-going on Sunday when Edward Lee Tyler, Negro bass-baritone, made his debut at Town Hall. It is hard to believe that Mr. Tyler has not given many recitals before. His ease of manner, his magnificent programming sense, and his fine musicianship could serve as a lesson to many tyros. His voice is flexible, handled with fine restraint and color, and with a range that is unusual. In lyrical passages it has the warmth of a finely-played 'cello. Mr. Tyler opened his program with [illegible] Amare, Gia Vi Sento of Handel and the Ja, ich Kann Die Feinde Schlagen of J. S. Bach. Both were sung with a good understanding of the line, simply, yet with passion. A group of little-heard Mahler and Carl Lowe had the small but responsive audience loudly appreciative at the end.

A group of poems by Langston Hughes, Paul Lawrence Dunbar and Edwin Markham, set to music by Howard Swanson should get another hearing in order to evaluate them properly. These too were sung well but the settings were a little heavy. The composer took a number of bows with Mr. Tyler.

Mr. Tyler is to be congratulated also on the choice of his accompanist. Sergius Kagen was a part of the recital in the best tradition of good accompanists. Altogether it was a rare afternoon in the concert hall. —F. H.

Sorrow and Protest in the Songs of the Negro People

The Worker, New York, N. Y.

By MIKE GOLD

8-18-46

"If I had my way, little children,
I'd tear this building down."

HERE is the refrain of a modern "spiritual" that relates the story of Samson and sung by the Golden Gate Quartette.

They sing in churches, night clubs and over the radio; they reach a big general audience, so their Ballad of the Strong Bible Man has to be non-political. At the same time, anyone conscious of tyranny will not fail to read his own bitter interpretations into the ballad and remember Freeport, L. I., and Columbia, Tenn.—where the Bilbo House still stands.

Through the years of chattel slavery, the Negro had no newspapers, books or other means of expression. But he could sing; indeed, as Frederick Douglass tells in his famous memoirs of slavery, the slave-drivers became uneasy when slaves fell silent and were forever yelling at them to sing, sing out!

Sunday

So the slave-songs, whether "spiritual" or secular, became the main channel through which the slave poured his sorrow and protest.

They often spoke in symbols and in the language and imagery of the Bible, in an "underground" language that was the secret of millions of slaves, and only was unraveled by Negro and white historians of the last few decades.

W. E. B. DuBois, the distinguished educator and author, wrote what is perhaps the first thoughtful essay on the spirituals, "Of the Sorrow Songs." It appeared in his influential volume, **Souls of Black Folk**, published in 1903, and grew out of his acquaintance as a student at Fisk University with the famous Jubilee Singers.

8-18-46

"What are these songs, and what do they mean? . . . They are the articulate message of the slave to the world . . . the music of an unhappy people. . . ."

Dr. DuBois selects a group of master songs of undoubted Negro origin and characteristic of the slave.

Master Songs

He begins with that strange chant, "The Coming of John." His second choice is the more familiar "Nobody Knows the Trouble I've Seen." The third is "Swing Low, Sweet Chariot." Fourth: "Roll, Jordan, Roll," the song of waters and escape.

"There were many songs of the fugitive like that which opens 'The Wings of Atalanta' and the more familiar 'Been A-Listenin'.' The seventh is the song of the End and the Beginning—'My Lord, What a Morning'—"

Then "My Way's Cloudy"—and "Wrestling Jacob, the Day Is Breaking"—a song of hopeful strife. The last master song is the song of songs, "Steal Away."

Dr. DuBois attempts to trace a certain historic evolution in the music of the spirituals. He discovers three stages in their development—at first they are pure African; the second stage is Afro-American, while in the third stage there is a blending of the Negro and Caucasian strains, and even a mass of songs composed by whites, but under the complete influence of the Negro music.

Yet the spirituals, that told in word and music of trouble and exile, of the struggle to be free and the hopes and fears of the Negro people, remained, as I have said before, a secret of millions. No white man, not even the finest Abolitionist fighter for Negro rights, seems to have penetrated the mystery.

Sunday

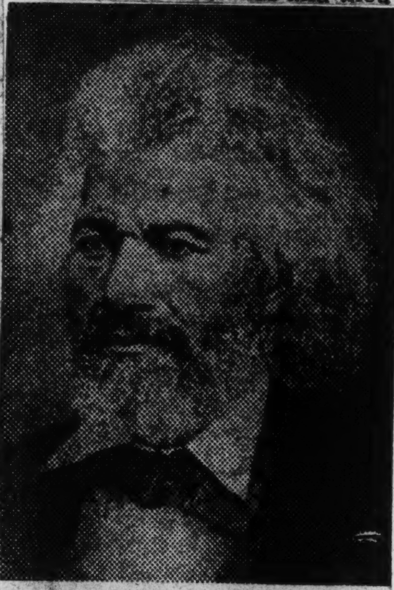
Not even such songs as "Go Down, Moses," with its direct call to the oppressor to "Let My People Go!"

But there was an even more secret body of secular song—the work songs, the little satires and local rhymes, or the folk song quoted by Joel Chandler Harris, which begins:

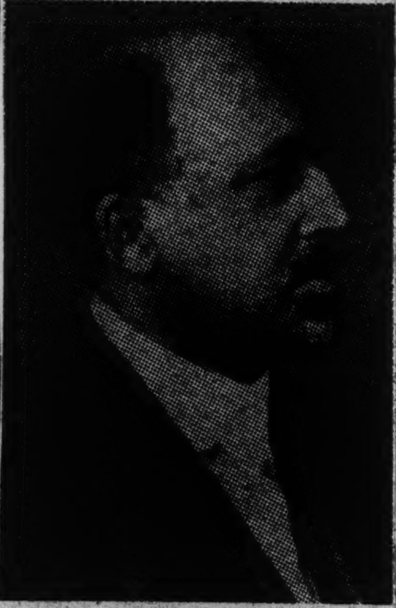
New York, N. Y.

"De ole bee make de honeycomb,
De young bee make de honey;
De niggers make de cotton and corn,
En de white folks gits de money."

There were thousands and thousands of work songs, revolt songs, spiritual songs in that ancient underground of Negro bondage.



FREDERICK DOUGLASS



W. E. B. DuBOIS

Collectors still uncover some of the old legendary songs. But this is no marvel any longer, except for its value to the long-buried history of the oppressed Negro people in capitalist America.

What is truly a marvel and a shame is that the same songs of the oppressed still is being written as in slave days. Only this past week I read the verses of a secret song of protest, written by a Negro farmer in Columbia, Tenn.

Lawrence, brother of the artist, Hugo Gellert, did a great bit of research in the field, which resulted in two books of new, unknown songs of Negro protest.

"Me an' my captain don't agree,
But he don't know 'cause he don't ask me;
He don't know, don't know my mind
When he see me laughin,
Just laughing to keep from crying.

Got one mind for white folks to see,
'Nother for what I know is me."

Or the Chain Gang Song, found and sung by Josh White:

"Told my Cap'n my hands are cold.
Said, 'Damn your hands, boy;
Let de wheelin' roll.'

Ask my Cap'n to give me my time;
Damn old Cap'n wouldn't pay me no mind.

Raised my hand, wiped de sweat off my head;
Cap'n got mad, shot my buddy dead.

If I'd had my weight in lime
I'd-a whup dat Cap'n till he went stone blind.

Cap'n walking up an' down,
Buddy layin' there dead, Lord,
On de burnin' ground.

Buzzard circlin' round de sky
Knows dat Cap'n sure is bound to die."

The same slavery, the same protests, the same songs for a century! Today, even the secret language still must be used by the oppressed in America.

But how self-righteous, how sure of superior virtue, does Secretary Byrnes sound at the United Nations. Who will sing the Negro songs of sorrow and protest there?

25,000 Attend

Paul Robeson, "Sugar Chile" Highlight Annual Festival

The Courier, Pittsburgh, Pa. Sat. 7-20-46

CHICAGO—A variety yyof touching music was wafted to the moonlit sky at White Sox Ball Park Friday, where 25,000 eager patrons gave ear to a colorful program staged by the seventh annual Musical Festival. Spotlight honors were captured by Frankie "Sugar Chile" Robinson, child "Boogie Woogie," piano wizard, who drew thunderous applause as he gave with his amazing renditions.

Paul Robeson, noted actor and singer, captivated the audience with his deep, emotional voice. He gave a short talk on unity and brotherhood and followed up with four pleasing renditions: "Over the Mountains," "Lasciatemi Moiren," "Hassidic Chant" and "Ole Man River." He was presented with a scroll of achievement by Richard J. Doley, State Senator, who represented Mayor Edward J. Kelly of Chicago.

Not a musician, but falling in line for an equal share of honors was Joe Louis, the champ. He entertained his admiring audience with a short interview conducted by Irvin Kupicinet of the Daily Times.

So many participants with so much to offer made it hard to determine the most pleasant feature of the evening, but the souls of the thousands must have been touched repeatedly by the stirring musical numbers rendered by mass voice groups under the direction of J. Wesley Jones, Bernice Targ and Dr. Gerhart Schroth of the University of Chicago.

Traditional of festival fare, was the appearance of W. C. Handy, whose steady, artistic hands, coupled with his true tones on the trumpet, indicated clearly the genius which has made him a living legend.

Eddie South, the "Dark Angel" of the violin, was just that. He held the audience spell-bound and gapping throughout his entire delivery of a well chosen group of special arrangements and his own compositions. Sat. 7-20-46

Chicago's own Ruth Reese was well received in two vocal numbers, while the three "Search for Talent" winners, Vivian Martin, Detroit; Betty Allen Guy, Cleveland, and Gwendolyn Kelly, Chicago, displayed unusual talent by their voices and poise in delivery.

Many other artists, including the Five Blue Jackets, Marl Young and his recording orchestra and the Eighth Illinois Band added to the enjoyment of the evening.

Tribune Los Angeles Calif. Sat. 10-5-46

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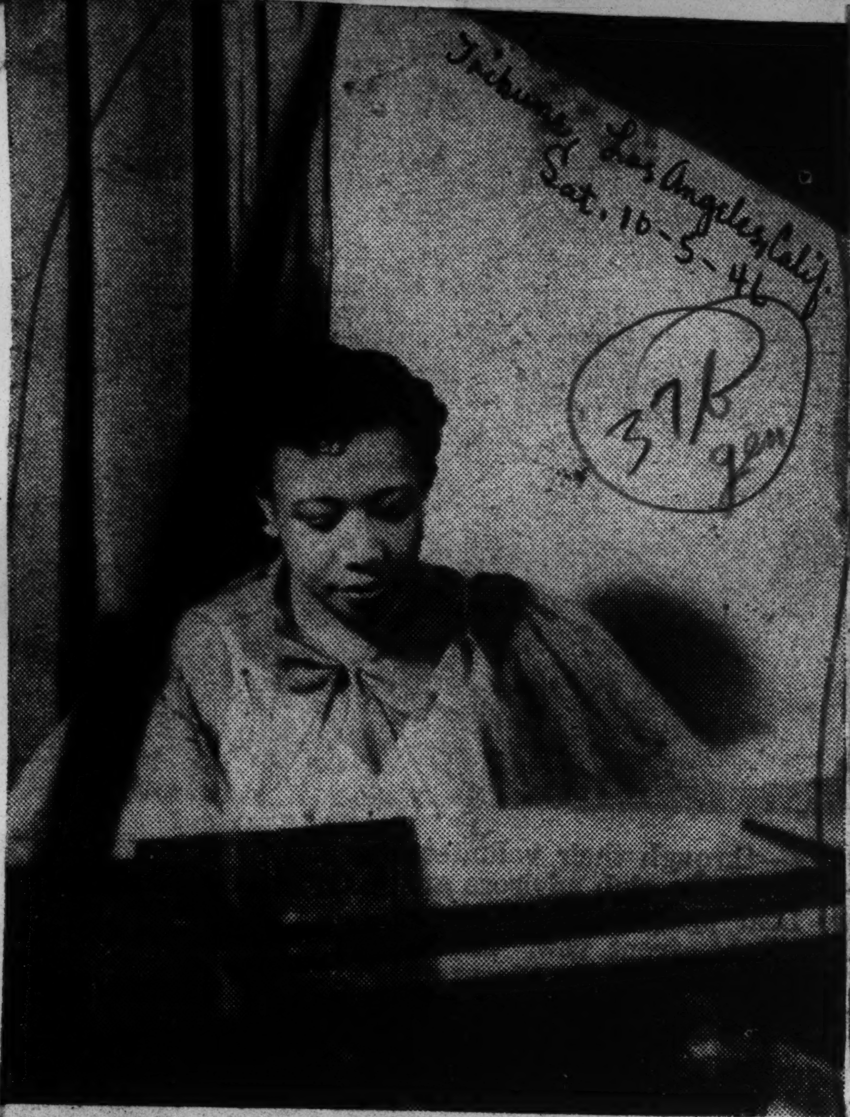

PIANIST—Lorenza Jordan Cole will be heard in recital here October 13 at Gibson hall of the Friday Morning club.

Lorenza Cole's training for concert piano told

Tribune Los Angeles Calif. Sat. 10-5-46

Lorenza Jordan Cole, who has won approval as a pianist in this country and abroad, will be heard in recital here next Sunday afternoon, Oct. 13, at Gibson hall of the Friday Morning clubhouse, 940 S. Figueroa st.

Presenting her is the Los Angeles Metropolitan Council of the National Council of Negro Women.

A graduate of Juilliard School of Music, the New England Conservatory of Music, and the University of California at Los Angeles, Miss Cole has studied in San Francisco, Cincinnati, New York and London. Her concerts, which have been given in most of the major cities of this country, France, England and Switzerland, have been followed by the praise of several music critics.

The Brooklyn Daily Eagle said of her on one occason:

"Miss Cole displayed both feeling and flawless technique. A number of Chopin selections were played with brilliancy and poise. Distinctly effective were the 'Etudes Symphoniques' of Schumann, showing her inherent musicianship and intellect."

Should Artists Sing in English?

A REVIEW OF THE CONTROVERSY: In the February issues of the AFRO, Miss Hortense Young wrote that "Artists who don't sing in English bore us." "Let them sing in a language we understand. If they want to demonstrate their mastery of foreign languages, they should go abroad."

Muriel Rahn, soprano, retaliated in the March issues with several reasons why concert artists sing in foreign languages. Under an article titled "Brotherhood or Boredom," Miss Rahn wrote, "Singers who bring the culture of a foreign land to an American audience are doing a great service for the brotherhood of man."

Miss Hortense Young's answer in the April AFRO was that if the artists would reach and hold us and bring us culture, they would do well to sing in a language we understand.

She asked: "Are there artists who feel they do not appear cultured if they sing only in English? Culture knows no language."

Need for Research

Recently, Miss Rahn replied to Miss Young. Her letter in part, said:

"I have wanted to tell you how refreshing and stimulating your viewpoint on concert repertoire was. You have called to my attention (and I am sure many other artists also) the need for more and more research for English translations.

"This has been a constructive and enlightening discussion, and I view it as a bit of helpful criticism.

"Sometimes I have wondered about audience reaction, but have, for the most part, been warmly received, so I was prone to think all was well.

"Your articles gave me food for thought, and I feel sure that future programs will be enhanced by such consideration."

The Public's View

Here's what others think about the controversy: Should artists sing in English?

New York—"I can never conceive of any concert artist arranging a program which the masses of people are unable to understand and enjoy. My idea of a well-balanced program would consist of all languages and folk song of any race."

Chicago—"I should think it would depend entirely upon the type of concert and the kind of songs. Certainly no one would render an aria like 'Depuis le jour" or "The Bell Song' in English. Most of the liedes would suffer tremendously in translation.

"On the other hand, those lovely English ballads would sound terrible in French or German.

"My friend, who has no musical education, says that although he doesn't understand the lyrics of a foreign language selection, the sound of the lyrics and the music seem to go together."

MISS RAHN

Washington, D.C. — "There should be at least three numbers sung in foreign language to let the public know the artist's ability to do it. But more than three numbers in a foreign language would be very boring to any audience."

Atlanta, Ga.—"There are enough people in America who are capable of appreciating foreign languages and for their special benefit, the concert singer should continue to sing in them."

New York — "A good artist should sing in the language the song is written in. One is able to sing it with greater feeling. If the mass of people don't understand it, it is not the singer's fault. And it is true that most people don't understand the singing of concert artists."

World Birmingham

TO OPEN CONCERT SEASON—Hazel Harrison, world famous concert pianist who will open a short concert season at Gastonia, North Carolina, on January 15. Miss Harrison was born in Laporte, Indiana, and she received her early training in Chicago, New York and Boston. An early pupil of the famed Victor Heinze, Miss Harrison won the Rose Grainger scholarship in competition at Chicago Musical College, and she has studied with such masters as Metcalfe in Boston, Sina Lichtman of New York, Busoni in Munich and Vienna, and the great Egon Petri.

Miss Harrison has played extensively throughout the South, East and Middle West, and in all of the principal cities of the United States. Her concerts in Berlin and other European capitals earned lavish praise from the critics. Miss Harrison will play several engagements in Southern cities this season. At present she is a member of the music faculty at Howard University. Her concerts are managed by O. L. Elliot.

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Constitution Staff Photo—Kenneth Rogers

VALONA-BY-THE-SEA—The shrimp boats come in in an emerald twilight, home from the sea with their precious cargoes. If their catches have been good, there'll be singing in the packing sheds of this moss-draped little fishing village which helps make the Georgia coast so picturesque.

MORE JOY IF CATCH IS GOOD

Songs Chanted by Shrimp Reelers In Georgia Coast Fishing Village

By BILL BORING
Constitution Staff Writer.

VALONA, By The Sea, Aug. 15. The shrimp boats come home by the light of an emerald sky and if their catch is good, there'll be singing in the packing sheds tomorrow.

"Pay me, oh pay me
"Pay me my money down,
"Pay me or go to jail,
"Pay me my money down . . ."

They are songs that you have never heard unless you heard them on Georgia's Golden Isles, for no where else are they sung, these slave songs of an all-but-forgotten plantation day.

"If you see my mother
"Oh yes.
"Won't you tell her for me
"Oh yes.
"I'm a-ridin' my horse
"On the battlefield;
"I want to see my Jesus
"In the morn . . ."

They are Afro-American songs, carry-overs from ante-bellum days and before that time they were sung by the natives of the Slave Coast of Africa. The words are different but the tunes and the rhythm the same.

"Oh Eve, where is Adam, Oh Eve;
"Down in the garden picking up leaves."

The darkies, wearing colorful bandanas and spotless white aprons, sing them in unison as they wrench the heads off shrimp.

"Sister Emma, oh you mus'
"Come down to de mire,
"Sister Emma, oh you mus'
"Come down to de mire;
"Jesus been down to de mire . . ."

And so as the women peel the shrimp which the fishermen bring in from the sea, they sing these priceless plantation songs, or "ant'ems," as they call them. And if the shrimp are big and plentiful, theer is more joy in their singing, for that means more money in their pockets.

The chances are that from now until January, there'll be plenty of shrimp to peel; that the boats will come home from the sea loaded with precious cargoes, for the shrimp are beginning to "run," as they say here on the Georgia coast.

Shrimp, like tourists, go South with the approach of cold weather, return when it begins to warm up. So Georgia shrimp fishermen, who put out daily, in season, before the break of day and return when night begins to fall, make their biggest hauls through the Fall and early Winter months.

It's one of the coast's most picturesque industries and an industry which means about a million dollars a year to little fishing villages, such as Valona, stretching from Savannah to St. Mary's.

SPRING DROPS A SONG.—Vivian Collier, lyric soprano, was presented last week in a mid-summer vocal recital by the music faculty of the Catholic Sisters College of Catholic university of America at Bradley Hall auditorium, Washington, D. C., with a capacity audience in attendance. Miss Collier, who has recently returned from a nine-month concert tour of the European Theatre under the sponsorship of the American Red Cross, made her concert debut at Town Hall in New York in December, 1942, and since that time has done much work, both on the concert stage and the radio. Songs included in the latter group of Miss Collier's program were "The Hills of Gruiza" (Mednikoff); "The Poet Sings" (Watts); "Spring Dropped a Song Into My Heart" by Fenner; Hall Johnson's arrangement of "City Called Heaven", and Harvey Gaul's arrangement of "What a Tryin' Time". Johnson's "City Called Heaven" was applauded for more than three minutes, and many in the audience were moved to tears during this rendition. Accompanying the artist was Miss Phyllis Schwartz.

Composer writes on Negro's future in serious music

BY WILLIAM GRANT STILL

Are you one of those people who believe there is small future in serious music for the colored man? Do you think that jazz only is open to young Negro music students? And do you feel that since very few of us can reach the heights attained by Marian Anderson, Roland Hayes, and others, it would be a waste of time to try? If so, you may be surprised to know that new opportunities for our young people are appearing every day. Not hundreds of opportunities, to be sure; but certainly more than have appeared in the past.

Take, for instance, the situation in symphony orchestras in the United States. In the past, it was taken for granted that the players all would be white. Then Leopold Stokowski defied tradition by accepting a Negro musician into his youth orchestra. Following that, the Columbia Broadcasting system employed four Negroes as members of the network's staff orchestra. Leon Brazin has also had colored players in his National Orchestral assoc...on.

Recently, news has come that Idler Solomon, dynamic American conductor of the Columbus Philharmonic orchestra (Ohio), has had in his orchestra for the past year a young colored woman, a bass player. This lady came for an audition after Mr. Solomon had announced that his auditions were open to everyone. She was found to be well qualified musically, and was accepted on that basis alone—not because of, or in spite of, her color.

When it was suggested that her presence in the group be publicized, Mr. Solomon was against it because he considered it a natural, normal situation, and wanted everyone else to feel the same way about it.

Recently I received a letter from Clarence White, telling me that while he was in Topeka, Kansas, he met a lovely colored girl who graduated this year from Kansas university and who has been concertmistress of the Lawrence (Kansas) Symphony orchestra. He also wrote of a former pupil of his who had graduated from Oberlin conservatory last June and had played the Brahms Violin Concerto with the Conservatory orchestra.

Speaking of the Oberlin conservatory, the instructors there are

very happy over the exceptional pianistic ability of a young colored girl named Natalie Henderson, who recently won a Rosenwald Fellowship. Another gifted young colored pianist is the West Coast's Elizabeth Garrott, who goes to New York for further study this year.

As for singers, there are many who are just coming into the limelight, among them Carol Brice, Lawrence Whisonant (now singing in New York under the name of Larry Winters), Camilla Williams, Joseph James and Jeannette Taylor Hines.

New Negro composers are coming forth to win honors. The name of John W. Work is not as familiar to many people as it should be. Yet just recently his composition "The Singers," for chorus and orchestra, won the choral prize of $250 in the Fellowship of American Composers' nation-wide contest, prizes awarded by the American Broadcasting company. In the same contest, Ulysses Kay's orchestral work, "Of New Horizons," was awarded the first prize of $500, while this same composer's "Evocation" won honorable mention in the band division of the same contest. Mr. Kay had previously won an Alice M. Ditson Fellowship in Music, awarded through Columbia university, for a year of post-war work in composition.

Discovers Great Basso

The Union, Cincinnati, Ohio

New York, N. Y.—Neil Scott, president of Neil Scott Associates, has just arrived back in New York from a routine business trip to Chicago singing the praises of a young basso he heard in a Chicago Church. Scott claims that his find has a finer voice than either Paul Robeson or Kenneth Spencer. He said his voice is bigger and deeper than Robeson's and has more range than Spencer.

On last Sunday morning, Scott attended the regular morning services at the Reverend Archibald Carey's Church. He became attracted to the bass vroice which seemed to possess the combined volume of the other voices in the Choir. He inquired and found that the voice was that of 27-year-old James Hall, a student at Northwestern University. Scott asked the young singer if he would sing a couple of songs for him after Church and he consented to do so. It was then that the noted Public Relations Counsel discovered the true beauty and range of the young man's voice.

Scott signed the singer to a contract and plans to bring him East in August for advanced voice study and then launch him on a concert career. Hall is the son of James H. Hall, Chicago funeral director. *Thurs. 9-12-46*

Makes Plea for Greater Liberality for Our Artists

The Afro-American Baltimore, Md.
Sat. 8-10-46

Says America Lets Europe First Decide as to Greatness Before Accepting Them

Writing musical history as the first non-white American ever to have been starred by a major opera company of the world, Ellabelle Davis, erstwhile seamstress from New Rochelle, N.Y., is shown receiving congratulations from Walter Thurston, U.S. Ambassador to Mexico, following her debut as the heroine of Verdi's "Aida" with the famed Opera Nacional of Mexico City. To Miss Davis's left are Jose Sierra, Mexican music critic, and Carlos Pani, president of the Opera Nacional.

NEW YORK — Mrs. Eleanor Roosevelt, writing in her syndicated column recently made plea for greater liberality in the treatment of all artists in the United States because "our prejudices spoil our enjoyment of talent. She said: "I read with a great deal of interest a Mexico City item not long ago. In their famed national opera, Verdi's 'Aida' was sung by an American soprano, Ellabelle Davis. She might have made her debut on the operatic stage in her own country, where she has made a name for herself on the concert stage, but racial prejudice is hard to overcome.

Mrs. Roosevelt

"So perhaps she will go on from Mexico to sing other operas in other South American countries. Perhaps when Europe has been rehabilitated, she will sing there. And if she is great enough, some day some opera company in the United States may have courage enough to let her sing here.

"We in the United States do let our prejudices spoil our enjoyment of talent. Sometimes it seems a little foolish, but perhaps it gives us more pleasure to let the rest of the world decide whether or not our citizens are great artists before we make the decisions ourselves."

PEARL PERCIVAL'S RECITAL

The Times

Negro Soprano Sings Lieder and Two Arias From 'Figaro'

New York, N.Y.

Pearl Percival, Negro soprano who made her local debut a year ago at Times Hall, gave late yesterday afternoon her first recital at Town Hall. She was accompanied by Otto Lehmann. Her program included lieder by Schubert, two arias from "The Marriage of Figaro," "Mi Chiamano Mimi" from "La Boheme," songs in English and a group of spirituals.

It is unfortunate that Miss Percival has such a small voice, for she is an exceptionally musical singer. She knows the importance of silence and has a gift for gracious and telling phrasing. In addition, she has a grasp of musical style, a capacity for tender feeling and an attractive stage manner.

But the voice itself, though sweet in quality, has very little volume, and it developed a sort of rattle when pushed beyond a certain limit. It was part of her musicality, however, that this did not happen often. Remaining within a subdued dynamic framework, she did some charming singing. She was at her best in "Let us Break Bread Together" and in "Silent Night," which she sang as her final encore. *Mon. 12-23-46* R. P.

Russell Daville Looms As New Modern Minstrel Ace

Amsterdam News New York, N.Y.
Sat. 8-17-46

Radio Station WLIB (6:30 to 6:45 p.m.) has inaugurated a series of programs featuring "different songs in a different manner" by a modern minstrel named Russell Daville.

Singing songs of the peoples of the world, gathered during his extensive travels throughout both hemispheres, Daville pulls no punches. His material, much of it original, reflects the titanic struggle against fascism in all forms, whether it be found in Europe, Africa, Latin America, Mississippi or Detroit.

Sings of "Big Joe"

He sings of "Big Joe," truck driver on the Red Ball highway in France, of "Manuela," sweetheart of the 15th Brigade of the Spanish Republican Army, and of the American working staff. During his two-and-a-half years in the Army, he encountered many evils of fascism in various forms, but also learned that ". . . the bullets found that it was no disgrace not to discriminate against a color or a race...—Trouble, Trouble, there's always trouble where the land ain't free." ("Trouble, Trouble" — copyright by Russell Daville.)

Daville's style is unique. His lyric tenor is soft and pleasing and his guitar accompaniment is kept subordinate to his voice. Although he has had coaching, he has never taken formal voice lessons because he feels that they would ruin his style.

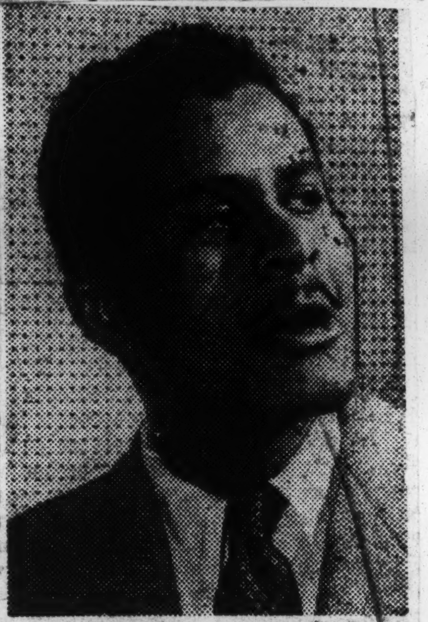
In his singing and in his songs there is a sense of universality. There is the combined influence of America, Spain, the West Indies, France and even, he adds with a grin, "a touch of Calypso."

He's A College Man

Raised in Murphysboro, Ill., Daville attended the University of Illinois and the University of Chicago. After receiving his master's degree from Columbia, he studied at the Sorbonne and the University of Paris. A major in comparative literature, he intended to attain his doctorate and become a teacher. However, the old bugaboo of finances caught up with him and he began singing professionally.

He sang at the Folies Bergere in Paris and in cafes throughout the continent and North Africa. When his travels were interrupted by the outbreak of war in Europe, he returned to the U. S. and soon afterwards entered the Army. Following his discharge he sang with the Katherine Dunham troupe, leaving the group on the West Coast.

A series of guest appearances followed with luminaries such as Paul Whiteman, Ginny Simms, and Jack Benny. A guest show with Al Jarvis in Hollywood brought him to the attention of Jackson Leighter, president of WLIB, and his own program, which will be heard Monday, Wednesday and Fridays, from 6:30 to 6:45 p. m., was the result.



RUSSELL DAVILLE

Composer's Daughter Conducts In London

The Courier Pittsburgh, Pa.
Sat. 7-20-46

By RUDOLPH DUNBAR

LONDON—(ANP)—A symphony orchestra, dedicated to the memory of the famed composer, Samuel Coleridge-Taylor, made its London bow here recently under the baton of his daughter, Avril Coleridge-Taylor. The 60-piece ensemble plans to feature compositions of the eminent musician.

"Hiawatha" and "Petite Suite de Concert," favorites with London music lovers, were played to the delight of the audience, and it is hoped that Miss Coleridge-Taylor will play on her future programs many of her father's works to which other musicians have no access. Numerous compositions of his have been withheld from the public.

Although conducting a symphony orchestra is a difficult task for a woman, and Miss Coleridge-Taylor still has not mastered it to perfection, results of her work with the orchestra during a four years' tour which preceded London could be noted at the recent concert. However, gesture in the left hand, so important to a conductor, was lacking.

Mrs. Samuel Coleridge-Taylor, widow of the illustrious musician, was among those attending the first night performance of the orchestra at a West End theatre.

FAMOUS CONCERT PIANIST

The Iowa Bystander

Des Moines, Iowa Thurs. 12-21-46

HAZEL HARRISON

HAZEL HARRISON—world famous concert pianist who will open a short concert season at Gastronia North Carolina in January 15. Miss Harrison was born in Laporte, Indiana, and she received her early training in Chicago, New York and Boston. An early pupil of the famed Victor Heinze, Miss Harrison win the Rose Grainger Scholarship in competition at Chicago Musical College, and she has studied with such masters as Metcalfe in Boston, Sina Lichtman in New York, Busoni in Munich and Vienna, and the great Egon Petri. Miss Harrison has played extensively throughout the South, East and Middle West, and in all of the principal cities of the United States. Her concerts in Berlin and other European capitals earned lavish praise from the critics. Miss Harrison will play several engagements in Southern cities this season. At present she is a member of the music faculty at Howard University. Her concerts are managed by O. L. Elliot.

Truman Lauds Victory Song

Courier
Pittsburgh, Pa.

LOS ANGELES—A modest Nashville, Tenn. minister stepped into Los Angeles' news limelight last week when he received simultaneously telegrams from three of the Nation's biggest figures lauding his original composition, "Uncle Sam's Victory Song." 3-16-46

The Rev. S. L. McCaskill told The Courier that telegrams commending his efforts and praising the composition came from President Harry S. Truman, Governor Earl Warren of California and Mayor Fletcher Bowron.

The song composed near the end of this war has fourteen verses and was written as an ode to American heroism and bravery.

NATIVE OF NORTH CAROLINA

A native of Raleigh, N. C., the Rev. Mr. McCaskill came to Los Angeles five months ago and proceeded to write and publish his song which he intends to give away without cost to those interested in obtaining a copy.

Graduate of Simmons University in Louisville, Ky., he also attended Virginia Theological Seminary and College in Lynchburg, Va., and taught school in Detroit, Mich.

Rev. Mr. McCaskill volunteered for service as a chaplain during the war with the Fourth Service Command at Atlanta, Ga., but was unabel to pass necessary physical requirements. 3-16-46

37b

Carver's Overture Claims Interest

Atlanta Daily World
Atlanta, Ga.

"Road To Metropolis," an overture composed recently by Waymon A. Carver, member of the Clark College faculty and director of the College's band, was the center of interest for music enthusiasts who heard the band concert at Clark during the Sunday Evening Cultural Hour March 17th. This was the first performance of the overture. Of all the well interpreted and executed selections during the program, "Roads To Metropolis" drew the most enthusiastic applause from the huge audience. The composition, judged by the laymen or professional, is definitely noteworthy and attests to Mr. Carver's skill as a musician. His ability as an instrumentalist, especially when performing on the flute, is widely established. Now he enters the field of composition, and with "Road to Metropolis" as a beginning he should go far and contribute much to the music of America. Tue. 3-26-46

37b gen.

Artists Who Don't Sing in English Bore Us!

Baltimore, Maryland
Afro-American

The AFRO endorses the position of Miss Hortense Young, who feels that artists should sing in English. If they want to demonstrate their mastery of foreign languages, they should go abroad.

If they want to demonstrate their ability and their respect for home folks, they should sing in a language which we can understand.

This goes not only for concert stars but also for those who produce grand opera. We can confidentially predict that it won't be long now before anybody who wants to take our money in the theatre or music hall will give us our money's worth in English.

Everybody who performs on the stage in France and in Russia must sing in French or in Russian. No foreign languages are tolerated over there. Why should we put up with them over here? 3-2-46

37b gen.

By HORTENSE YOUNG

A little while ago, at a concert, I heard a very nice voice. At the same time, I saw a very nice voice just about completely thrown away. At least, that is the opinion of this one unit of the public, an opinion which I have often felt the urge to express.

That singer was not the only one who has committed the folly of singing to a plain English audience in foreign languages.

The question arises: "Are these people interested in pleasing, entertaining and uplifting this public, or do they come to show themselves off?"

Frankly, the impression they make is: "I want to show you that I can sing in German and Spanish; I can sing in French, too."

Sat.

They are like the poor boy in college, who has

The singer pours out her song in a foreign language, obviously for her own enjoyment. Frankly, our friend is bored. He, like the great majority present, does not understand Italian.

yet to learn that the biggest word in the English language is THE. He has not yet learned the meaning of simplicity, the greatest thing that the world has to offer anyone in any field of life.

Pure Folly

I know that it is claimed that many a great song is written in a foreign language, granted; and that it is also claimed that this song cannot be translated, without losing lots of its beauty. Pure folly!

I say better translate and let the public understand some of its words, than sing it in German, meaning less than nothing to us.

To come straight to the point here, if there is a most beautiful German rendition which you cannot well interpret to me, leave it at home.

Keep it for your next German audience. In understandable English, when in Rome, speak the Roman language.

Someone once said to John McCormick: "You always sing in English." His response was: "Nor would I be so foolish as to sing to English speaking people in any other language."

McCormick was the most pleasing, enlightening, and the most popular artist appearing here for the last 40 or 50 years. I know, for many a time I have heard him and watched his enthusiastic listeners.

Back to the recent musical. To say that 5 per cent of the singer's audience understood his four different languages, would be very generous.

And still that left 95 per cent and more who could understand and better appreciate English, for 5 per cent who might have been taught some languages in school could better understand the English language.

Sat

Warns Singers

I venture to warn our singers. I am afraid I represent the feeling of at least 95 per cent of their audiences when I say preach, speak, or sing to us in English.

I hope that this is constructive criticism.

How much more enjoyable when the song is sung song is translated into English: "Death is the cooling night." The audience relaxes; its listening pleasure is increased.

In other words, if I have expressed the feelings of your well-wishers, your friends and your relatives, we all hope that you singers will take heed and benefit. 3-2-46

For a satisfied public—no matter how simple and no matter how poor we seem—can be a gold mine. We do pull so hard for our struggling children; we pull for you. Your glory is our delight.

COMPOSER'S TUNE IN NEW FILM

HOLLYWOOD—(ANP)—A new hit tune, "With Someoue Like You to Love," is headed for pre-publication popularity as the feature song of Monogram's soon to be released film, "The Fighting Texan," starring Johnny Mack Brown. Written by Harvey Brooks, well known musician here, the number will be published and recorded immediately after the movie premieres. Meyer Grace composed the lyrices.

37b gen.

GERSHWIN'S MUSIC AT CARNEGIE HALL

Levant, Anne Brown and Todd Duncan Join Rodzinski and Philharmonic in Gala Event

New York Times

By HOWARD TAUBMAN

The Gershwin program has become an institution. Started at the Lewisohn Stadium years ago, it has been a hardy perennial, and a profitable one, up there. It was put on last night at Carnegie Hall for the white-tie set and it continued to thrive just as if there had been no war, no splitting of the atom, no change of any kind. As a benefit for the pension fund of the Philharmonic-Symphony Society, it earned $11,000 at the box office, and the fund could be grateful that some things appear to be immutable.

N.Y. 37b

Even the participants in the Gershwin program don't seem to change. There was the Philharmonic-Symphony Orchestra headed by Artur Rodzinski. Anne Brown and Todd Duncan sang excerpts from "Porgy and Bess," which they have been doing at Gershwin programs longer than a bobby-soxer can remember. Finally there was that eminent Gershwinite, Oscar Levant, as piano soloist in the Piano Concerto and "Rhapsody in Blue." To make the familiarity complete, Mr. Levant was as nervous as a high-class virtuoso and then proceeded to play like one.

The evening began with "An American in Paris," and Mr. Rodzinski let his boys go to town on it. This American was somewhat on the boisterous side, but he was having a grand time, and Paris was once like that. The concerto came next, and it was brilliantly played. It has been fashionable to look down one's nose at the concerto, while praising the "Rhapsody in Blue," but the concerto stands up well. It is not an inferior work. It has plenty of ideas; it is put together neatly; it is effective music. It ought to be played even when the program is not all Gershwin.

4-20-46

Mr. Duncan sang the "Buzzard Song," "I Got Plenty o' Nuttin'" and "It Ain't Necessarily So." Miss Brown did "Summertime" and "My Man's Gone Now." Together they offered "Bess, You Is My Woman Now." They are practically standard bearers of the "Porgy and Bess" tradition. Saturday

The evening ended with "Rhapsody in Blue," which never fails to carry everything before it. But it wasn't only the "Rhapsody" that brought the house down last night. Everything was appreciated. When people come to hear a Gershwin program they're not out on blind dates. It makes a comfortable, if not adventurous, evening.

MUSICAL DIARY

P.M. New York
Fri. 4-12-46

One Hit, One Error

Tuesday, Apr. 9—A voice of great natural beauty, enhanced by careful training and used with uncommon musical intelligence, was disclosed by **Helen Thigpen** at her Town Hall recital. The young Washington-born soprano, who has studied at Howard University and with vocal teachers here, opened her program with three Handel airs, the last of which, *O, Had I Jubal's Lyre*, from *Joshua*, proved an especially good vehicle for her clear, ample and freely produced tones.

37b

Even more impressive was her presentation of the Mozart aria, *L'Amero Saro Constante*, in which she was discreetly accompanied by violinist Everett Lee and the evening's able pianist, Fritz Jahoda. Here her singing showed a musicianly feeling for style and melodic line, and her high notes had a purity and soft brilliance that caressed the ear. There was much lovely singing, too, in several *lieder* by Brahms

full

and Wolf, and in Fauré's *Poème d'un Jour*, though the voice lacked sufficient variety of color and expressivity to make them rewarding from an interpretive standpoint. More successfully realized were Lia's Air from Debussy's *L'Enfant Prodigue*, Warlock's *Distracted Maid* and Glazounoff's *Dream* with its final brilliant high note. And the three Negro Spirituals that closed the program were finely done—with vividness, vocal fluency and deep feeling.

Miss Thigpen's diction was generally good, especially so in French and English. Every word could be easily heard in the farthest corner of the hall.

MOORS OF MUSIC

This month, the music world commemorates the birth and death of two great musicians. Both of them were colored men of German nationality: Ludwig Beethoven and Franz Joseph Haydn. Beethoven was born in December, 1770 and died on March 26, 1827. Haydn was born and died in the month of March. He was born on March 31, 1732 and died on March 27, 1809.

In music halls all over the country, white Americans sit night after night and listen to the works of these two men. In the minds of most of them, the pure race or the super race theory is fixed firmly; thus they regard these two composers as white men.

J. A. Rogers, author of "Sex and Race," says, "Beethoven lovers are generally amazed and even indignant when told he was Negroid in color and features.

"However, there is not a single shred of evidence to support the belief that he was a white man from those who knew him, nor from his biographers.

"Say that Beethoven, whom they have all along believed to be pure white, was colored and you are likely to have some of their scholars down on you, regarding you as a falsifier, or at best irresponsible.

Germany's Greatest

"Other writers here and there have also, like myself, been struck by Beethoven's Negroid appearance.

"Brunold Springer in his 'Racial Mixture As a Basic Principle of Life,' mentions Beethoven as one of the great Germans who was of colored ancestry. The book was published in Berlin."

Fanny Giannastio who was in love with Beethoven wrote in her diary:

"Beethoven could not possibly be called a handsome man. His somewhat flat, broad nose and, rather wide mouth, his small piercing eyes and swarthy complexion, pockmarked into the bargain, gave him a strong resemblance to a mulatto."

At least seven of Beethoven's contemporaries descried him as colored. Even George A. P. Bridgetower, famous mulatto violinist who was his companion and accompanist, spoke of the "unexplained complexion of Beethoven's own father."

Alexander W. Thayer, his biographer ("Beethoven, the Man"), said that he was known as "The Moor," a term commonly used to describe colored people who lived in Western Europe.

The following incident is told by Thayer about Haydn, author of great classical and religious compositions, including the 104th Symphony. (He is known as the author of "The Creation" and known by church choirs as the composer of "The Heavens Are Telling."):

"Everyone knows about the incident at Kismarton, the residence of Prince Esterhazy, on his birthday. In the middle of the first allegro of Haydn's Symphony, His Highness asked the name of the author. He was brought forward.

" 'What!' exclaimed the Prince 'the music is by this blackamoor? Well, my fine blackamoor, henceforward thou art in my service. What is thy name?'

" 'Joseph Haydn.' "

Bridgetower's father was an African and his mother Polish or German. He was Beethoven's close friend and often accompanied him on the violin.

Rogers reports that the two friends parted when the Countess Guiccardi, with whom Beethoven was [illegible], became [illegible] th Bridgetower [illegible]

Says Creole Songs Stem From Europe

New Orleans (U.P.)—Creole Negro songs, long recognized as a prime example of American folk music, actually have a distinct European background.

The authority for that statement is Edna Holland, who should know. Miss Holland has made a career of singing the creole songs on the concert stage, and she has toured 19 foreign countries during this career.

Creole songs, Miss Holland says, "lean on" eighteenth century European tradition. Once Miss Holland was practicing "Papa Va Pecher" and a friend interrupted to ask what Mozart song she was singing. The melody, it seems, was known all over Europe as "Bebe Dormira Tantot."

Another time Miss Holland was singing "Lizette" in her New York suite. A neighbor recalled that he heard the song often in Normandy during World War I.

OTELLO AND DESDEMONA: "Otello" in opera has been carried to its highest artistic pinnacle by Paul Smith, internationally acclaimed tenor, who was the first Negro to sing the title role fo Verdi's opera in Palestine. Last year he scored a success in the same role with the Salmaggi Opera Company at the Brooklyn Academy of Music. The above photo shows him during a performance of "Otello" in miniature at the Riverside Plaza Hotel Auditorium Thursday evening as he and Desdemona (Leonore Parker, soprano) sing a love-duet. Soloist composed of a mixed cast of white and Negro artists included, Adele Quinto, mezzo-soprano; Nathaniel Sprinzena, tenor; and Anton Marco, baritone. Eric Zardo, piano-conductor. Sponsored by Margaret Walters.—N.H.

Californian First Negro To Win Mosenthal Award

By GLADYS P. GRAHAM

NEW YORK—(By ANP)—Miss Rachel A. Eubanks, a graduate of the University of California, became last week the first race student to win the coveted Mosenthal fellowship. Her "Fantasie," composed for two violins and full orchestra, won the 1946-47 award.

The Mosenthal fellowship was established in memory of the late Joseph Mosenthal, said Miss Eubanks, and is intended to aid students of musical composition in their art. Awards are made every two years by the university council on nomination of the department of music. Applicants are required to show a thorough knowledge of harmony and counterpoint and some ability to compose for full orchestra by submitting a number of original compositions in support of their applications.

PRELUDE PUBLISHED

Miss Eubanks, who originally hails from Oakland, said that her prelude for piano had been published. Her song "Autumn" was sung over Station WNYC during American Festival Week by Rose Kunzt, a former operatic star. Some of her other compositions include "The Silver Coulter," "A Curious Cloud," and "Sea Gull."

In addition to being the first Negro to win the Mosenthal fellowship, Miss Eubanks is also the first member of her race to be invited to become a member of music honor society Alpha Mu by the University of California. Her sorority is Delta Sigma Theta.

She believes that Negro composers are on their way up. Constant application to one's task is most important, she philosophizes.

DAYSE HARDING'S RECITAL

Soprano Includes Spirituals in Program at Town Hall

Dayse Harding, soprano, gave a recital last night in Town Hall, where she had been heard before. Her program included songs and arias in Italian, French, German and English, by Handel, Mozart, Scarlatti, Pergolesi, Galuppi, Charpentier, Schuman, Schubert, Brahms and Hugo Wolf, closing with a group of spirituals by Negro composers.

Miss Harding's voice revealed fine natural qualities, and she sang with feeling and musicianship. Faulty vocal production, however, with continuous forcing and consequent constriction, largely nullified the effectiveness of both voice and art.

William Lawrence played admirable accompaniments. R. L.

Fate Smiles at Last on Girl Singer, 16; $100 Check Launches a Promising Career

A shy 16-year-old Negro schoolgirl in red bobby socks, Bernice Susan Thomas, stood up at the Children's Aid Society's Harlem Children Center at 28 West 134th Street last night and sang "The Lord's Prayer." Her voice was rich and clear, but tears glistened in her eyes.

For the song was really a prayer of thanks because she had just received a $100 check from Mrs. Frank Douglas of 454 West 153d Street, member of the center's advisory committee bent on helping this promising girl. It was also a prayer of hope that for once Fate would deal kindly with Bernice and permit her to achieve her goal—a singing career.

In the front row, seated beside Mrs. Douglas, Mrs. Evelyn Lucas, director of girls' work at the center, prayed too. For she, more than anyone else, even Bernice's mother, knows the struggle Bernice has had since childhood, and what twenty-six weeks of lessons with a former Metropolitan Opera soprano, who predicts great things for Bernice, will mean.

Mrs. Lucas admitted she was praying that some scholarship or more funds might be obtained to permit Bernice to finish out the full two years that Mme. Grete stueckgold, who accepted Bernice as a pupil, said it would take before she was ready for the public.

Although Bernice, who lives across the street at 67 West 134th Street, first came to the center when she was about six, and has "grown up in the choir" there, nobody realized she had an exceptional voice until a refugee teacher there, Mrs. Marian Castle, upon discovering that Bernice could sing first and third soprano or contralto parts, offered to give her lessons last October. But the same Fate that always seemed to bring extra burdens to Bernice, pursued her again, as when her father, Herbert, died when she was 11 and the family of five children "went on relief," and when her childhood piano teacher was killed in a train accident.

Hardly had Bernice begun her lessons when her sister Pearl, 18, broke her foot. Bernice had to nurse her, as their mother was already too busy nursing her sister Gertrude, 15, ill with spinal trouble and now a patient at Seaview Hospital.

Bernice, a fifth-term student at Wadley High School, who "gets lunch free there because I work behind the counter serving in the cafeteria," visits Gertrude every Sunday.

Both Mrs. Douglas and Mrs. Lucas agreed that Bernice "has a range like Marian Anderson and a face like Dorothy Maynor."

GIFTS TO NEGRO GIRL SPUR SINGING CAREER

Bernice Susan Thomas, 16-year-old Negro girl, started on a singing career last Friday night at the Children's Aid Society's Harlem Children's Center at 28 West 134th Street, seemed assured yesterday of financial support. Ever since the public learned how Mrs. Frank Douglas of 454 West 153d Street, member of the center's advisory committee, gave Bernice $100 to start lessons today with a former Metropolitan Opera soprano, checks have come to the center, to Mrs. Douglas and to Bernice's home at 67 West 134th Street.

Twelve gifts totaling $131, ranging from $25 to $1 sent by a Harlem teen-ager, were received. Yesterday Bernice and Mrs. Evelyn Lucas, director of girls' work at the center, visited the society's main headquarters at 105 East Twenty-second Street, where some checks had also been sent. There they went over the letters accompanying the gifts, which came from the East Seventies, Long Island, Brooklyn, Annandale, N. Y., and New London, Conn. One, signed merely "A Friend," hoped her "little gift would help you to become a great singer."

A doctor wrote: "Here's hoping Bernice achieves the success she aspires to." An organist, telling how he had been helped with lessons, observed that "charity to a talented child can't be expressed in words."

What thrilled Mrs. Lucas most was a phone call received Monday from a woman in Long Island who offered to underwrite Bernice's lessons for two years and asked to be notified immediately what the cost was. Mrs. Lucas wrote her yesterday, computing the amount at $780. "It would solve everything for Bernice," she said.

What thrilled Bernice was the way everyone on the block, at school and at the center called on her to congratulate her; the man who walked from 104th Street to see where she lived; the offer of a Harlem dressmaker to make her wardrobe.

Lionel Barrymore credits Negro with inspiring him

Lionel Barrymore, who is not content with fame as an actor and a member of one of America's first theatrical families, aspires to membership in the hall of famous musicians, and reveals that his earliest musical inspiration came from Negroes.

Barrymore, in an interview with free lance writer Verna Arvey, in private life Mrs. William Grant Still, contended that the work of Negro musicians is today America's best and most spontaneous music, and reveals his ambition to recreate it in his own compositions.

Nearing 70-years old, Barrymore told Miss Arvey of experiences in his younger days when he frequented Negro dance halls where, after the dancers had left, the musicians taught him to play what he described as their "complicated and ingratiating rhythms". He recounted vivid memories of a "facile musician named Wing in Chicago," and an old woman who used to pat her knees and stamp her feet in rhythm and "jeefer" for him by the hour. He spoke of Negro folk tunes he heard which later became known as "Casey Jones" and "Frankie and Johnny". Other songs he recalls are: "I Never Loved But One Woman's Son", "Who Broke the Lock", "They Look Alike to Me", and "A Big Fat Ma and a Little Fat Pa".

Because he compares American Negro folk music to the gypsy music of Europe, Barrymore was asked by the interviewer why he doesn't try to include it in his own works, which have been played by major symphony orchestras in America. His answer: "I've tried, but I haven't succeeded. Maybe someday I'll try again. The trouble is, unless one is a Gypsy there's no sense in his trying to write Gypsy music."

PIANIST, 10, GIVES RECITAL

Genevieve Chinn, Daughter of Harlem Physician, Plays Here

Genevieve Chinn, 10-year-old Negro pianist, was heard in recital yesterday afternoon at Steinway Concert Hall, 113 West Fifty-seventh Street, in a program which included works by Philipp Emanuel Bach, J. S. Bach, Beethoven, Mozart, Debussy, and Cyril Scott. Also presented was the artist's own composition, "An April Day," which, according to an announcement, was inspired by the music of Debussy.

Genevieve, the daughter of Dr. Chester Chinn, Harlem physician, and Mrs. Chinn, has received instruction from William Lawrence, one-time accompanist for Roland Hayes, noted Negro tenor.

A Significant Concert By Jefferson Chorus

By Michael Singer

A completely filled Town Hall last Friday night was treated to a magnificent and exciting concert by the Jefferson Chorus. The 130-voice amateur organization, led by its accomplished director Horace Grenell, evoked cheers and prolonged applause from the enthusiastic audience after three hours of singing anti-fascist, labor, people's songs as well as the weightier selections from Bach, Beethoven and Mozart.

In the first half of the concert the Chorus lived up to its slogan, "Singing Is A Form Of Battle." Its Yugoslav, French, Soviet and Jewish anti-fascist songs swept the hall with a stirring sense of battle. The popular Meadowland and the dynamic Smol Y'min, Jewish battle song, were especially well done.

With Peter Seegar and Lee Hayes giving principal support the Chorus sang the labor classics with great feeling. The arrangements were novel and attractive.

The second portion of the concert was less satisfactory. The chorus appeared less confident with the "Prisoner's Chorus" from Beethoven's Fidelio or "Jesu Meine Freude" by Bach. Though it did better with Moussorgsky's "Peasant Chorus" from Boris Goudounoff and began to hit its earlier stride with "No For An Answer" by Marc Blitztein. It was a musical assignment that demanded more experience than the Chorus has at present.

NEGRO SINGER THRILLED HALL

A thrilling Negro singer, Charles Holland, took over during part of the second half of the concert and his warm, even, lyrical tone brought the house down.

The Jefferson Chorus received numerous telegrams from trade unions, progressive groups and Allied relief organizations in its debut at Town Hall.

Sarah Marks was a splendid piano accompanist. The whole organization, with a special bow to director Grenell and Arthur Lessaac, who guided the production, deserves the heartfelt thanks of New York's progressive music lovers.

CHARLES HOLLAND

LUTHER SAXON MAKES HIS CONCERT DEBUT

Luther Saxon, well known here as leading man in Billy Rose's production of "Carmen Jones," made his New York concert debut yesterday afternoon in Times Hall, where a large audience welcomed him with enthusiasm.

Mr. Saxon's light tenor voice has a smooth and velvet-like quality that lends itself to a sort of miniature singing both attractive in itself and useful in the presentation of an extensive class of songs. One of the best examples of this in yesterday's program was the English ballad, "Lord Randal" (Scott), where the singer's elegance and refinement of feeling, combined with unusually good diction, achieved something like high art—still within the province of the miniaturist.

Another number that lent itself particularly to Mr. Saxon's art was the Spiritual, "Good Lord, I done done" (Boatner), which was as smooth as oil and for this very reason most effective both emotionally and musically. On the other hand, such music as Purcell's "Hark! How all things with one sound rejoice!" and Rachmaninoff's "Floods of Spring," is definitely of another genre altogether, requiring a robust style entirely foreign to this excellent artist.

As a Lieder singer, Mr. Saxon, offering two Schubert songs and two by Schumann, also was heard to fine advantage, but here he was too reserved and sang in too light a voice for full effectiveness.

Especially commendable was Mr. Saxon's program, made up on somewhat different lines from the usual hackneyed type. The first group, by Handel, Scarlatti and Sarti, was sung in Italian; the next, by Lalo, Debussy, Saint-Saëns and Hué, in French; the third, the Schubert and Schumann Lieder, in German, and the fourth, taking up the entire second half of the recital, consisted of four art songs in English and four Spirituals, also in English. William L. King was at the piano. R. L.

LEAD BELLY OFFERS FOLK-MUSIC OF SOUTH

Lead Belly (Huddie Ledbetter), old-time American folk-singer from the deep South, appearing with six guest artists, gave a concert of folk-music last night at Town Hall. To use Lead Belly's own phrase—he talks only in verse—it was "fine as wine" throughout, and gave a fairly comprehensive picture of the genre.

Playing his own accompaniments on various instruments, including the twelve-string guitar, the accordion and the piano, Lead Belly sang spirituals, reels, blues and work-songs from the levees, the railroads and the fields. The authenticity of his renderings gives the songs he sings their interest, both historical and musical.

The assisting artists were Edith Allaire, American ballad singer; Sonny Terry, harmonica player and singer; Cisco Houston, who sang Western songs of the cowboy variety; Brownie McGhee, who, with Lead Belly, pleased the assisting audience in "Irene, Good Night;" Pops Foster, double-bass player, and Sue Remos, new dancer from the West Coast. They appeared individually all in opening and closing ensembles. R. L.

Rights and Duties In A Democracy

By LUTHER P. JACKSON

Journal-Guide

Negro Colleges Shaping The Careers Of Their Music Graduates

BECAUSE of her brilliant performance in the title role of "Madame Butterfly" in grand opera in New York City on May 15, Camilla Williams, Virginia State College graduate, from Danville, Va., is now being acclaimed one of the great sopranos of our time. The foremost music critics of the country have announced that her recent rendition of "Madame Butterfly" is the best a New York audience has heard since Geraldine Farrar executed the role twenty years ago. In bringing this distinction to herself Miss Williams, of course, brings distinction to the whole race. Her experience is a solemn warning to those young Negroes, who, if they possess her same talent and are willing to undergo her long grind of musical training, may too, in spite of American segregation, do likewise. *6-1-46 Sat*

DR. JACKSON

The public should know that in achieving success the prima donna is ever mindful of the college from which she received her first lessons in voice training and of her well trained, conscientious teachers who gave her a foundation. As it is with Camilla Williams and Virginia State, so it is with Dorothy Maynor and Hampton Institute, and Roland Hayes and Fisk University. They acknowledge a great indebtedness to the colleges which put them on the right road. They tell the world that their colleges shaped their careers.

* * * *

But these singers represent the few—only those who are endowed with natural gifts. Along with them is a greater company who teach music in the public schools following their training in college. They come back sometimes and demonstrate what their college has done for them. Here at Virginia State, for example, on the occasion of the annual public school music festival, it is a distinct joy to listen to the choral groups which these graduates bring to us. Although these musicians are not celebrities in a class with the above artists, they are nevertheless performing a distinct service in their respective communities. Church choirs, with their handicaps, are beginning to feel the influence of the music graduates from our colleges.

The fact that the teachers of music at the colleges are shaping the careers of their graduates raises the question of the source of their own training. Ability to give instruction at one point must derive its origin at some other point, and growth in one field must signify growth all along the line. Our instructors in music at the colleges point to northern institutions or to northern teachers in southern institutions as the source of their knowledge. And they are employed by southern Negro colleges who themselves are expanding in courses of training and spheres of influence. *6-1-46 Sat*

* * * *

For the development of music in our colleges and for the shaping of the careers of a growing number of music graduates, the race as a whole must be grateful. Our need now in the way of further expansion is that every Negro college should establish an organized music department giving special courses in the field. More colleges giving more music courses will give us more celebrities to gain nationwide fame and more teachers to influence their local communities. Many ways are open to Negroes to crack the color line. Voting is one; excellence in music is another.

Mixed Student Opera Lauded at Wisconsin

Afro-American, Baltimore, Md.

MADISON, Wisc. (ANP). — A mixed cast chosen on the basis of ability rather than race was featured in an experimental production of Shakespeare's "Romeo and Juliet" recently at the University of Wisconsin, and no adverse comment concerning the interracial casting was voiced.

In contrast to the New York production, in which the two families of Montague and Capulet are separated on racial grounds, Wisconsin's play was cast on the basis of individual ability. The parts of Romeo, Lady Montague, Lady Capulet, the friar and the prince were played by non-white students.

"Our production stressed racial co-operation rather than conflict," explained Ronald E. Mitchell, associate professor of speech and theatre direction. "During the production the cast showed surprising friendliness and co-operation without any self-conscious attempts."

Sat.

Reviews in Madison papers lauded the production as to staging, dances, direction and performances. Typifying the response to the play are these comments from the University of Wisconsin student daily: *5-25-46*

"The production of 'Romeo and Juliet' by the players brought a new light to the world of drama. Wisconsin stands out as a leader by offering a play in which a mixed cast predominates."

Publish 'Negro Art Songs' Album

NEW YORK — (ANP) — "Negro Art Songs", an album for voice and piano by contemporary Negro composers, has just been published by the Edward B. Marks Music Corporation. *6-1-46 Sat.*

Priced at $1.50, it presents a most interesting variety of art songs that readily meets the present day need of singers whether for stage or concert work, as well as for the home and school.

It is important to note that in using the term "Negro Songs", the emphasis is on the race of the composer and not the character of the songs. It is a definite fact that Negro composers have studied with the same teachers and at the same schools as white writers, and it is impossible to take up modern music and by merely looking at it or listening to it, to say whether a Negro or white man wrote it.

Compiled by Edgar Rogie Clark, this volume contains songs by such composers as Carl Diton, John W. Work, Cecil Cohen, Edward Margetson, Frederick Hall, R. Nathaniel Dett, Mark Fax, Florence B. Price and Edgar Rogie Clark. The lyricists include Countee Cullen, Paul Lawrence Dunbar, Fannie Carter Woods, Sara Teasdale, Louise C. Wallace, A. Grimke, and others.

MONTGOMERY FOLK SONGS

The Advertiser, Montgomery, Ala.

Editor, The Advertiser:

Among the Negro folk-songs that I gave the folk-song collector, Byron Arnold, last Saturday, the following will probably interest you since it has to do with The Montgomery Advertiser:

PAPER VENDOR'S SONG
or Street Cry

"Heah's yer biskit
Heah's yer rice
Get yer mawnin' papah
Mun-gum-ry Appah-tice."

There is a tune with this, and I first heard it twelve years ago. I was quite amused at Mr. Arnold who could not pronounce the Negro dialect "heah's" for "here's" or "here is." Of course he didn't have a Negro Mammy at the age of 5 as I did.

JOHN PROCTOR MILLS
Montgomery, Ala.

Vivian Collier Writes Thesis With a Recital

The Tribune, Washington, D.C. Sat 8-10-46

Vivian Collier, lyric soprano, was presented last week in a mid-summer vocal recital by the Music Faculty of the Catholic Sisters College of Catholic University of America at Bradley Hall Auditorium with a capacity audience in attendance, as part of the requirements for M.A. Degree thesis.

Miss Collier, who has recently returned from a nine months concert tour of the European Theatre under the sponsorship of the American Red Cross, made her concert debut at Town Hall in New York in December, 1942, and since that time has done much work, both on the concert stage and the radio.

Her recital was part of the requirement for her Master's Degree in Music, which was done instead of the usual written thesis as is generally required.

Invitational

Attendance to the concert was by invitation only, as the auditorium's seating capacity is limited to less than 400, and included in the audience were members of the faculty, students and personal friends of the artist.

The recital was Miss Collier's first in the District since her return from Europe less than two months ago. The first part of her program included numbers from Verdi's "Me Pellegrina ed orfanza" from "la Forza del Destino"; Rose-Florida's "Star Vicino," and "Se tu m'ami" by Pergolesi.

The second part of the recital was an interpretation of numbers by Schubert, Debusey and Foudrain, with her last five numbers being rendered in English.

Those included "The Hills of Gruiza" by Medkoff; "Spring Dropped a Song Into My Heart" by Fenner; Watts "The Poet Sings" and arrangements by Hall Johnson and Harvey Gaul. Johnson's "City Called Heaven" was applauded for more than three minutes, and many in the audience shedded tears while the artist was singing the number.

Miss Phyllis Schwartz accompanied Miss Collier on the piano.

Gifted Negro Soprano

Daily Worker, New York, N.Y. Tues 10-8-46

Rich, warm tone and sincere musicianship characterized the offerings of Lois Jordan, Negro dramatic soprano, at Town Hall Friday evening. Miss Jordan, who has been heard with the Hall Johnson Choir and in a debut at Times Hall last May, opened this recital with the Handel aria As When the Dove from the masque, Acis and Galatea. In this work, as in the Bach group which followed, Miss Jordan sang with simplicity, clarity and excellent intonation.

In the Schubert group, her voice displayed an effortless production of a fine warm tone and a wide range in both pitch and dynamics.

Songs by Debussy, Faure and Dvorak and a group of spirituals completed the program.

Gwendolyn and Bayley accompanied.

The high musicanship and natural gifts Miss Jordan displayed were strong testimony to the injustice of denying a place for Negroes in our major musical organizations.—MURRAY CHASE.

Great Lake's Octet Continue Singing

EVANSTON, Ill.—(ANP)—The Great Lakes' Double quartet, until recently heard regularly every Sunday morning over a coast-to-coast network with the Blue Jacket's choir, have been released from the navy and are now busily building civilian morale instead of army morale.

Since leaving the navy, they have opened office here at 2333 Emerson St., booking their own concerts, and planning a radio program of their own.

Every member of this famed Negro male octet is a college graduate. They are: James Holmes, Philadelphia, H. C/1, Powell, N. Y.; M. C. Queen, Baltimore, E. W. Hathcock, Sidney, Ohio; W. H. Haithcock, Lima, Ohio; William E. Ross, Washington; Melvin Hoard, Atlanta; and Forest Strange, Nashville.

With more than three years navy service to their credit, they were featured in many coast-to-coast programs, including "Meet Your Navy", "Bluejacket Choir," and "Men O' War" in addition to special broadcasts for Columbia, National, Mutual, American and New England networks.

Ex-Navy Singers Take Concert Dates to Boost Civilian Morale

EVANSTON, Ill. (ANP)—Eight former sailors, all singers, are now building morale for civilians instead of members of the armed forces since their release from the Navy.

The group, known as the Great Lakes Double Quartet, became famous during the war while stationed at Great Lakes by appearing on many government sponsored radio programs.

Since leaving the Navy, they have opened an office here at 2333 Emerson St., where they book their own concerts and make plans for a regular radio program over one of the leading networks.

Members of the octet are: James Holmes, Philadelphia, and H. C. Powell, New York, first tenors; M. C. Queen, Baltimore, second tenor; E. W. Hathcock, Sidney, Ohio, second tenor and director; W. H. Haithcock, Lima, Ohio, baritone and violinist; William E. Ross, Washington, baritone; Melvin Hoard, Atlanta, bass and cellist; and Forest Strange, Nashville, bass and soloist.

With more than three years of Navy service to their credit, during the war the octet was featured in a number of coast-to-coast radio programs, including "Meet Your Navy"; "Bluejacket Choir" and "Men O' War" in addition to special broadcasts for Columbia, National, Mutual, American and New England networks.

They were frequently featured at war bond shows along with Marian Anderson, Robert Montgomery, Mickey Rooney, Hazel Scott, Lena Horne, Cesar Romero and Marva Louis.

Roland Hayes in D.C. Recital

Afro-American
Baltimore, Md.

WASHINGTON.

The School of Music of Howard University presented Roland Hayes, internationally famous tenor, last Wednesday evening in Rankin Memorial Chapel in a brilliant recital before a capacity audience.

Opening his well-balanced program with an aria from the cantata, "Cruda Irene" by Allessandro Scarlatti, the artist displayed his ability as a fine singer, a golden voice which has not lost its quality in all of the years he has engaged in concert work.

He sang as his following number "Pan Is Master," from "Pheobus und Pan" by Johann Sebastian Bach, in a reverential mood which is so characteristic of the composer. 1-26-46

"Dance of the Skeletons"

Then "Wonne Der Wehmuth," by Ludwig Van Bethoven, a thrilling love song; "Warnung" by W. A. Mozart ended the first part of his program.

"Dance of the Skeletons," by Camille Saint-Saens, interpreted by the artist, was well received by the mixed audience. He sang four spirituals, among other numbers, and as an encore, "The Crucifixion," acapella.

Reginald Boardman, accompanist, gave able support and the audience was appropriately enthusiastic.—BANNISTER.

P.M. New York, N.Y.

Sunday evening—For pure listener-enjoyment, **Roland Hayes'** Carnegie Hall concert was the high point of the weekend. Though he is 59, you would never guess it from the remarkably fine condition of his voice. His lyric tenor is as silvery and flexible as ever. And though he has been concertizing for over 30 years, his deeply sincere and searching interpretive artistry never stops growing. His singing of Mozart's *Quando Miro* had fluency and style; Haydn's *Hark What I Tell to Thee*, a noble fervor and vigor tempered by tenderness. He lent notable beauty, charm, emotion or humor—whichever was called for—to songs by Wolf, Faure, Debussy, Cowell, Ballantine and Reginald Boardman (his expert accompanist); to folk songs and spirituals, and to the other items that made up his well-planned program. His diction, whether English, German or French, was a model for other singers to follow; and his soft, almost whispered, high notes had an amazing quality, and a carrying power, that no other singer can duplicate.—ROBERT A. HAGUE

Bill Ladd's ALMANAC

Roland Hayes Concert To Be Sellout—Or Else

The Courier-Journal
Louisville, Kentucky Tues. 10-15-46

ROLAND HAYES will sing to a jam-packed house at the Memorial Auditorium on the night of Tuesday, November 19. Or else—

Or else the 150 Negroes who make up the congregation of the brave little Baptist Church of LaGrange, Ky., are going to be mighty disappointed.

Or else their pastor, the Rev. C. C. Sykes, is going to have to keep on working at his job in Louisville to pay off a whopping big debt instead of giving all his time to his flock—

Or else the kids are going to have to bid good-by to their dreams of a play-ground in La-Grange, and go on playing along the railroad tracks.

For let it be said that the First Baptist Church of LaGrange, when it makes a decision, does not just cross the Rubicon.

It mounts the platform, takes a deep breath and dives in. Head first.

Cuts Own Salary

This is not the first fiscal crisis to plague the church. It probably won't be the last. But it is, as far as I can learn, the first time that a small Negro church in a small town has rented the largest auditorium in the state and booked one of the big-time concert stars in order to solve its problems.

Skyes has been in Louisville for three years, working at his job here and studying at Simmons University. Last January he accepted the call to LaGrange.

The first thing he did when he got there was to cut his own salary. He said his church couldn't afford it. So he went back to his job in Louisville to make money enough to live on while he preached in LaGrange.

Then he found the church had to have a new furnace. He raised the money for that after vetoing the congregation's idea of buying a furnace on credit. That saved financing costs.

Then it became apparent that the church had to have a lot of work done on it. The basement is open to the breeze, thus running up the cost of heating. The building needs a lot of repair. The parsonage is in bad condition.

And, too, the kids have no playground. There is a place which could be purchased for a playground. But it takes money.

Church Takes Plunge

Sykes asked the congregation to give him a few days to consider it.

"The Lord," he told them, "may give me an idea. If He does, I hope you accept it."

The idea was to rent the Memorial Auditorium and book Roland Hayes for a concert. The congregation did accept it.

Roland Hayes was not so enthusiastic. The concert bureau had never heard of such a tiny organization in a small town with such big ideas. The bureau demanded $1,000 in a certified check before Hayes leaves Boston.

Sykes went to a man he used to work for who had offered to help when, and if, he needed it.

"Now is the time to help," Sykes told the former employer. He walked out with a certified check for $1,000.

That set up the First Baptist Church in the eyes of the concert bureau. But the $1,000 has to be repaid. By Sykes.

Then the pastor went to work to sell his concert. Concert press agents claim that is the toughest job in the world. Sykes admits it isn't easy.

"Maybe with a little prayer and a lot of publicity we will do it," he says.

Tickets will be on sale at various places in Louisville. You can get them at the Pendennis Club, at the Y.M.C.A., at the Y.M.H.A., at Sutcliffe's. Tickets also are on sale at Wright's Drug Store, 10th and Chestnut, and the People's Drug Store, 12th and Chestnut.

All these places have sold some tickets already. Still there are some cold, icy fingers playing on the pastor's back.

At the place where Sykes works in Louisville he is known as the man you ask when no one else can find what you want.

At LaGrange, in the First Baptist church, he would like to be known as the man who got the things the church needs.

He feels he is already established as the man who is going to sell out the Memorial Auditorium the night of November 19, or else. . . .

R. Hayes Returns To Carnegie

The Call
Kansas City, Mo.
Fri. 11-15-46

Famous Tenor Displays Vocal Artistry

By CARL DITON

NEW YORK.—(ANP)—It is considered a feat when an artist has reached a point of excellence when he can sustain the artistic interest of a Carnegie hall audience. Many a worthy individual cannot boast of such an opportunity. But when one has been a great Carnegie box office attraction for years and has seen his popularity wane through age, as inevitably happens especially to singers, and has retired to smaller and less important auditorium, subsequently to return annually to Carnegie is little short of a marvel.

The particular artist in this case is Roland Hayes, tenor, who demonstrated most clearly Sunday night that those who are seriously interested in vocal artistry knew where to go to hear it.

Despite the ravages of time on his vocal organ, Mr. Hayes perambulated through 18 songs and six encores without showing the slightest sign of vocal fatigue. Figuratively, at the sound of the gong he stalked full voice into J. S. Bach's "Mine All in All, My Eternal Good" (from Cantata No. 22), followed by Mozart's "Quando Miro (To Chloe)," Haydn's "The Spirit's Song" (Hark What I Tell to Thee), and Julian Tiersot's "Le Tambourin."

Famous for his handling of foreign languages, he does not have to warm up groupwise to any one of them, and consequently one may hear a song in one language immediately pursued by one in another tongue.

The singer, we believe, was the first major artist ever to conclude a recital with a group of spirituals. So the list included this time arrangements supervised by himself: "Didn't My Lord Deliver Daniel?," "Steal Away," "Heaven," and "Dry Bones."

Interest always center not in the range, or quality, or even comprehensive vocal technique of Mr. Hayes' great contribution to singing. For instance his head voice delivery has never been secure. On the contrary, the appeal of his great art lies in his ability to sing forte (sometimes even to boisterousness) down to a barely audible pianissimo, and to lift the vocal phrase from a banal sing-song to the conversational and still preserve intonation.

Forsooth, this reviewer ventured to sit throughout the program without the slightest knowledge of what was to be presented. And aesthetic enjoyment was in no way impoverished, proving beyond a reasonable doubt that the long distinguished singer has mastered securely the art of projecting texts distinctly and effectively. In fact, the masterful French of the vocal version of Saint?Saens' rapid, orchestral "Danse Macabre," and the coloring of the unaccompanied "Steal Away" will be remembered for many years to come.

Reginald Boardman, playing entirely from memory, was en rapport with Mr. Hayes throughout.

Graham Jackson and his super-duper accordion.

HAROLD MARTIN

Super-Accordion Comes to Atlanta

The Constitution
Atlanta, Ga. Fri. 9-13-46

Graham Jackson, the dark troubador who can make an accordion utter sounds which the angels might envy, came by the office the other day lugging a huge, strangely shaped leather case that looked as if it might contain a medium-sized piano. In a sort of happy, hysterical daze Graham sat his burden down, unlatched it, and extracted from it what was probably the most magnificent accordion ever seen in these parts. Approximately the size of a double cash register, it was a glittering beauty of shining black metal and snowy ivory and shining chromium.

Fondling it as tenderly as a new-born baby, Graham slung it around his neck, threw back his head, rolled his eyes and broke into that great song from Traviata which goes—well, I can't put down how it goes, but it is the one that sets the heart to singing and causes the feet to beat a rhythm on the floor.

Then Graham quit playing and sat down, blowing like a fatigued porpoise, to explain how it happened that he should be in possession of an instrument so magnificent in its range that to play it is like having a pipe organ strapped to the bosom.

Summoned It seems that back during the war, when Graham and his music were selling $3,000,000 worth of War Bonds, he met Mr. Winthrop Rockefeller while playing for a party at Fort Benning. Mr. Rockefeller, a man with a fine ear for music, became very fond of Graham's playing and last week, when he had a large party preliminary to the debut of his niece, Miss Abby Rockefeller Milton, he had Graham come up to play for the people. He flew Graham up on the plane and Graham, in his new tuxedo, played. He started playing at 5 p. m. in Mr. Rockefeller's apartment at the Sherry Netherland and he was supposed to fold up his squeeze box and depart at 7 o'clock, when the party was officially over. But the people did not let Graham depart. He kept on playing. He played until 5:45 o'clock the next morning. He had a fine accordion. The late Mr. Talmadge Dobbs, whose funeral Graham had attended the day before, had paid $750 for it and had given it to Graham. It was a good instrument and, so far as Graham knew, there wasn't a better one made. But it was getting old. The bellows was giving way. Graham carried a roll of three-inch adhesive tape in his hip pocket to patch it with.

"I guess I had enough adhesive tape holding the bellows together to stock a small hospital," Graham said.

Accordions Graham does not know whether Mr. Rockefeller noticed that his accordion had adhesive tape on the bellows, or not. All he knows is that along about 4 o'clock in the morning Mr. Rockefeller came over to him an told him to get up early the next morning and go down to the music stores and pick himself out a nice accordion, the gift of Mr. Rockefeller. Graham didn't even bother to go to bed. He just went back to his hotel about daylight and changed his tuxedo for the new suit he had bought to go up to play for Mr. Rockefeller. And long before anybody was on Broadway but the street cleaners, Graham was downtown, with his nose against the glass of the music stores. He had the yellow section of the phone book in his pocket. He wasn't going to miss any. Finally, about 9 o'clock, people began to open up the stores and Graham started looking at accordions. He saw every accordion in New York, he thinks, before he ended up at the most magnificent instrument house of them all. He hadn't seen an accordion that was as good as the one Mr. Dobbs had given him. Then he walked into this last place. They started showing Graham accordions. He didn't let on that he could play. He would just look at the accordion and sort of run his hands over it, and ask to see something else.

Finally the salesman, a Mr. Genser, a little dubiously, brought out a $900 accordion. Graham knew he was seeing an instrument at last.

Mr. Genser squeezed the accordion and pushed a key down and told Graham to listen to the tone.

"Let me hold that one just a minute," said Graham. He slung the straps over his shoulders and threw his head back and let his eyes go misty, and soft and low and yearning, he hit the first few notes of "Begin the Beguine." All over the big store the people pricked up their ears and looked and then Graham really poured on the coal. He gave them the great roaring marching song of the Russians, that has the boom of cannon in it. When he had finished, Mr. Genser mopped his brow.

Super-Instrument "My God," he said, deeply moved. "And I was trying to show YOU how to test the tone. . . . Wait a minute."

Mr. Genser disappeared into the upper reaches of the store and came down a moment later, carrying another accordion. Reverently he unfolded the case and laid it out there for Graham to see. Graham's eyes popped. He took up the accordion and played. All work stopped.

"Mister," said Graham, finally, "may I make a phone call?" Graham called Mr. Rockefeller and woke him up, it being somewhat before noon. He asked if he could bring an accordion around and show it to Mr. Rockefeller, and play it for him. Mr. Rockefeller said come on. Graham and Mr. Genser hopped into a cab, carrying Graham's old accordion, and the $900 accordion, and the accordion the man had brought from upstairs. Mr. Rockefeller greeted them in his pajamas. He sat down on a sofa and Graham broke out the $900 accordion. Graham played and Mr. Rockefeller nodded appreciatively. Then Graham played his old accordion, which was in such poor repair. Mr. Rockefeller laughed.

"Now," said Graham, not knowing whether to risk it or not but knowing now was the moment or never. "I just want you to hear this one so you can get an idea about the contrast in tone." He broke out the special job and played. Just by a coincidence, of course, he played Mr. Rockefeller's favorite piece, a tango called "Jealousy." Then he played some more. He put the instrument through its whole magnificent range of 14 "registrations" of tone changes. (His old accordion had two.)

Flabbergast "That does seem to be a nice instrument," said Mr. Rockefeller. "It seems to be a great deal better than the other two. Do you like it, Graham?"

"Mr. Rockefeller," said Graham, "I love it."

"How much is it?" said Mr. Rockefeller to the salesman.

Mr. Genser, who was about as tense at this moment as was Graham, took a deep breath.

"One thousand five hundred dollars," he said. "$1,250 for cash, plus $25 State tax." Fri. 9-13-46

"What do you say, Graham?" said Mr. Rockefeller.

"Mr. Rockefeller," said Graham, "I can't speak. Where I come from a man can get a house and lot for $1,500."

"A man can't make beautiful music on a house and lot," said Mr. Rockefeller. He called for his check book.

"O. K., Graham," he said. "Take it and make a lot of people happy with your music."

"Mr. Rockefeller," said Graham, "those are the exact same words Mr. Dobbs say to me when he bought me the instrument I play for President Roosevelt with. It look like his spirit has descend upon you."

Graham said Mr. Rockefeller just smiled.

That night Graham played his new instrument for the debut party at the Piping Rock Club. He played all night again, and at daylight, Mr. Rockefeller put him on the plane bound for home.

He didn't even sleep when he got here. He went straight home from the airport and broke out his new accordion, and walked up and down the neighborhood laughing and singing and playing for the neighbors.

The Courier

Pittsburgh, Pa.

HAD BIG DATE—Graham W. Jack-son of Atlanta, a former chief pet. officer in the U. S. Navy, was in Pittsburgh Saturday, where he presided at the organ in the Rigewood home of a prominent white family, Mr. and Mrs. William Larimer Jones. Mr. Jackson played for the wedding of Mr. and Mrs. Jones' daughter. The popular Atlantan recently received a $1,500 accordion as a gift from Winthrop Rockefeller of New York. Sat. 9-21-46

Atlanta Musician's Story of FDR Recorded

The Afro-American
Baltimore, Md.
Sat. 11-9-46

WASHINGTON

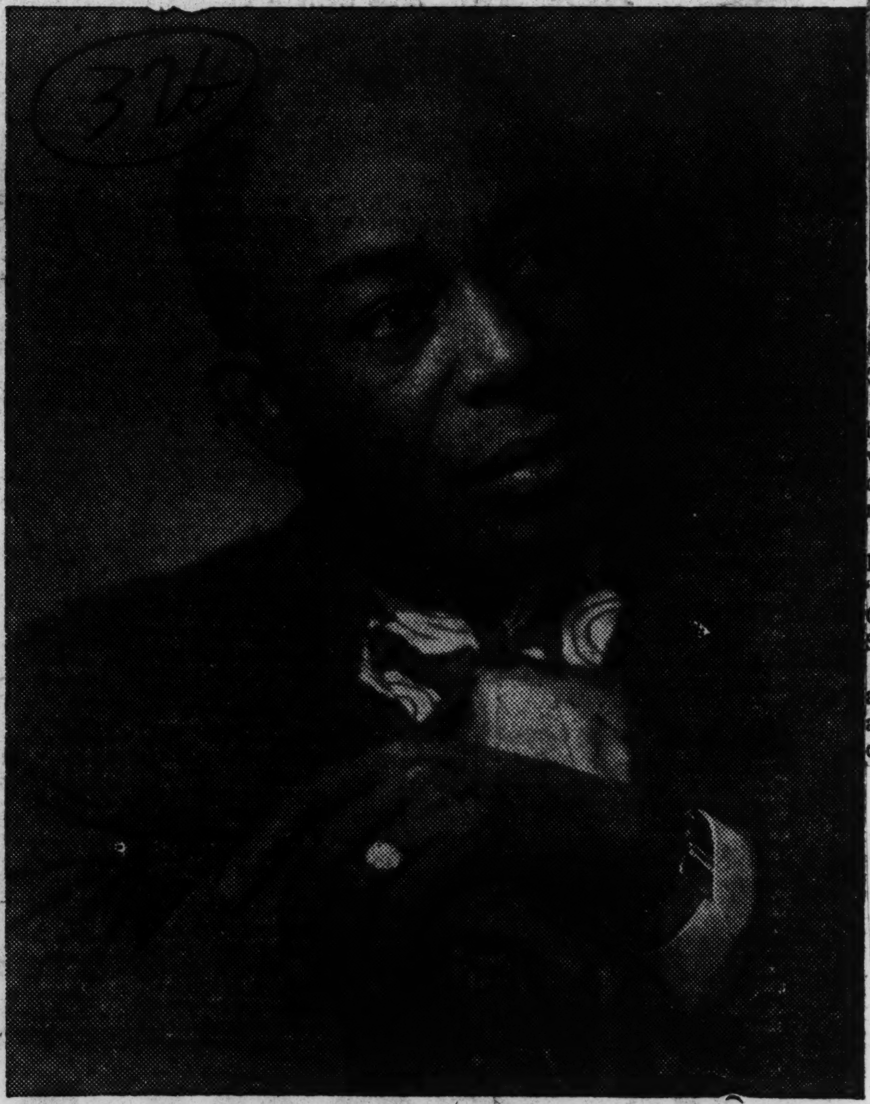
A recording based on the story told her by Graham Jackson, Atlanta musician, of his association with the late President Franklin D. Roosevelt, has been copyrighted by Ella May Thornton, Georgia State Librarian, she announced last Thursday while here on vacation.

Mr. Jackson

The story deals particularly with Mr. Roosevelt's last two days at Warm Springs Ga. A copy has been deposited with the Music Division of the Library of Congress, and Mrs. Thornton is taking one to Mrs. Eleanor Rosevelt who read and approved it last winter.

Calhoun, Ga., Times
November 14, 1946

Tickets Go On Sale For Graham Jackson Recital



GRAHAM JACKSON

Noted Negro musician, favorite of the late President Franklin D. Roosevelt, who played many times at the White House, will appear at the Calhoun High School auditorium Friday night, November 22, under the auspices of the Calhoun Parent-Teacher Association.

Tickets for the entertainment are available at 50c for children up to 12 years of age and $1 for all others. During the next few days tickets will be sold by the school students, and also will be on sale at Cochran's Pharmacy.

A section of the auditorium will be reserved for Negroes who desire to attend, and tickets for this section may be obtained from Cue Hunt.

During recent months Graham Jackson has appeared before many audiences under the sponsorship of civic groups, and he has been well received wherever he has appeared. Local music lovers are assured of a rare treat when he comes here on the 22nd.

Winder, Ga., News
November 14, 1946

Graham Jackson Atlanta Musician Makes FDR Record

Georgia State Librarian Ella May Thornton has announced that she has copyrighted a recording based on a story of the association of Graham Jackson, an Atlanta musician, with the late President Roosevelt, as told to her by Jackson.

Miss Thornton said the story deals particularly with the late President's last two days at Warm Springs, where the day before his death Jackson played for him.

The recording contains both voice and accordion, and is introduced by a narrative, copy of which has been deposited in the Music Division of the Library of Congress.

A song written by the President himself, together with some words which he substituted for phrases of other songs, are included in the recordings.

Jackson was always asked by President Roosevelt to play at the "Little White House" when the Chief executive visited Warm Springs.

Mrs. Franklin D. Roosevelt read and approved the story last winter and will receive a copy of the recorded story from Miss Thorntotn

Hall Johnson Readies 300-Voice Choral

Baltimore Md.

NEW YORK (ANP)—Hall Johnson, noted conductor, will present for the first time his original cantata "Son of Man," a moving, human story of the Christ told in the colored idiom.

The 300-voice festival chorus which will appear April 15 at New York City Center, according to Mr. Johnson, is a cooperation group organized to increase the artistic and financial opportunities of serious music students by employing their talents in their spare time." 3-30-46

NEGRO CHORUS SINGS HALL JOHNSON WORK

New York Times

The Festival Negro Chorus of New York, which was recently organized by Hall Johnson, the distinguished conductor, presented at City Center last night a performance of an Easter cantata entitled "Son of Man," by Mr. Johnson. The work is divided into five sections entitled "Introduction—Son of Man," "Man of Sorrows," "Calvary," "Midnight Before the First Easter" and "The First Easter Morn." It follows closely excerpts from the Bible, which were read last night by Juano Hernandez.

The musical portion of the cantata was made up largely of spirituals arranged by Mr. Johnson, as well as some original music. Carl R. Diton presided at the organ and Mr. Johnson conducted the ensemble.

In a brief curtain speech before the performance began, Mr. Johnson explained that this was not to be a formal concert, but an experiment in which members of the chorus—an amateur organization—would take part without any full rehearsals. He expressed the hope that the audience would enter into the essentially religious nature of the occasion.

Hall Johnson (right) rehearses the members of the new Festival Negro Chorus, who will take part in the presentation of his new Easter cantata, *Son of Man*, next Monday night, at the City Center.

Photo by Bernie Aumuller, PM

300 to Sing Easter Cantata

P.M. New York, N.Y.

Hall Johnson, whose name has been associated with top Negro choral groups for many years, will unveil two brand new products at the New York City Center on Monday evening. Item one is the Festival Negro Chorus of New York City, a group of 300 mixed voices organized and conducted by Johnson. Item two is a new Easter cantata, *Son of Man*, composed and arranged by Johnson and subtitled "A musical meditation in the Negro idiom." Fri 4-12-46

The Festival Chorus is the outcome of a yen Johnson has long had to find a place for the numerous voices he could not fit into his smaller choirs. He solved this last January by organizing a 100-voice core of trained voices backed up by a 200-voice group for which, he said in his original prospectus, no previous knowledge of music would be required. To his surprise, even for the 200-voice group he got no mediocre talent and instead of rehearsing for a year or two, as he had planned, the chorus is ready to make its debut after only three months of practice.

Johnson sees in this chorus a chance "to increase the opportunities for education, presentation and employment of talented Negro students of music and the kindred arts, and to develop and offer to the public genuine Negro art in all its forms."

"Those who know what a difficult and complicated problem faces the scores of talented Negro boys and girls who constantly pour into New York City in search of a career will be in sympathy with the first of these aims," he says. "Those who have been offended by the unenlightened misinterpretations so frequently offered as real Negro entertainment will most certainly welcome and encourage the second purpose.

"The general public intuitively senses the depth and richness of the Negro genius but seldom gets a chance to see it fully exhibited without alien ingredients. This is because the more modern and more progressive producers, while perfectly willing to consider this material, simply don't know where to find it." Fri 4-12-46

Johnson feels that the co-operative self-help idea of the Festival Negro Chorus, as expressed in their slogan, "Let us make our music work for us," may be one approach toward a workable solution.

The cantata, *Son of Man*, is a departure from Johnson's usual absorption with Negro spirituals. The greater portion of the work consists of original music in the most modern forms as well as in older styles. Although some traditional melodies are included, they are mostly unfamiliar and, according to Johnson, "are employed in such a way as to make them seem quite new."

Most of the score is unaccompanied but the climaxes are accented by organ, symphonic brass choir, tympani and harp.

Mariners Quartette Has Mixed Blend Of Voices And Colors For Harmony

New York Amsterdam News New York

Sat 2.23.46

When the four young men in Coast Guard uniforms first appeared on programs in the East, most of the talk was of the fact that they were a mixed unit. People seemed to be more interested that two were Negroes and two whites, than that working closely together they managed to really get a job of singing down.

As members of the Coast Guard Public Relations unit, they appeared before many groups helping to sell war bonds, aiding the drives of the Red Cross and canteens. After harmonizing (both vocally and in their private lives so well) since 1942, they were sent overseas to the South Pacific late in 1945 to entertain many of the men in nearly forgotten outposts.

From the time they first began to sing together, until they were mustered out of the Coast Guard in December, Homer Smith and Martin Boughan (tenors), Thomas Lockard (baritone) and James Lewis, (bass) stayed together as a group. It was the natural thing for them to decide that being civilians again shouldn't change their arrangement.

Now, in their civilian suits (with the discharge buttons shining) the "Mariners" have begun to appear before audiences. They aren't the Coast Guard Quartette any longer, but are the same combination with a new name and an increased desire to "make their way."

Although they are just beginning, it has become apparent already that the going isn't as easy in America for a really democratic combination such as theirs as they might hope. There have been a few embarrassing situations (which they don't talk much about) where people hadn't known they were a mixed group and weren't as interested in music as they were in the color line.

Temporary setbacks like this haven't stopped them, however, from appearing on both the Eddie Cantor and Fred Allen shows, singing more times than they can remember on NBC and looking with hope toward a radio show of their own.

On Sunday, March 24, their first concert, which will include not only the classical works of Beethoven and Bach, but semi-classics as well, they intend to get a new sort of concert audience, which "won't be inclined to go to sleep". If they have a wide-awake audience there they know there will be many others, in other sections of the country. Sat 2-23-46

The South, too, is going to have a chance to see and hear them if they have anything to say about it. They won't be going as professional "ambassadors of good will", nor as people to speak to others on race discrimination. They are going as artists, singers who happen to belong to groups of two different colors. If audiences get a lesson from that, so much to the good.

One gets the feeling that the "Mariners" know very well that they are a living example of inter-racial cooperation. But it's also obvious that they don't intend to discuss it very much or in very loud voices. The American people are too far from being "color blind" not to note the facts—and perhaps they aren't too ignorant to get the lesson.

If the latter comes true, the "Mariners" will be able to sing a four-part form of the "Hallelujah Chorus"!

MIXED MARINERS: Hitting a note in real harmony, the Mariners, who have just begun to get used to civilian clothes, give a lesson in real democracy. Left to right: James O. Lewis, Martin Boughan, Homer Smith and Thomas Lockard.—Rapidnews Photo.

MUSIC NOTE The Afro-American

The Mariners, a mixed quartet with two white and two colored members, made a hit Friday evening in recital at Lincoln Temple Congregational Church in the capital. All former Coast Guardsmen, the singers are piloted by Homer Smith, former falsetto tenor with the famous Southernaires.

Smith, who joined the Coast Guard at the outset of the war, failed to return to the Southernaires after his discharge. 37b

He further complicated matters when he sued the American Broadcasting Company for $100,000 when its publicity department inadvertently sent out publicity pictures in which Smith appeared as one of the members of the Southernaires. Baltimore, Md.

He is now persona non grata with the national hookup. It is seldom mentioned, but the Southernaires are the oldest musical institution in radio, celebrating 17 years of consecutive broadcasting.

Because of Smith's actions, the quartet changed its style of singing completely, consequently no individual is ever featured now. Hence, if any other member drops out, he can be replaced without the listening audience being the wiser. Sat. 10-19-46

Edward Matthews Thrills Large A. and T. Audience

By PROF. C. A. BRAITHWAITE
Director of A. and T. College Choir

GREENSBORO, N. C.—Presenting a varied program of music ranging from classical songs to modern arrangements of seldom-heard spirituals, Edward Matthews, the eminent baritone of "Porgy and Bess" fame, captivated a large, enthusiastic audience in the Richard B. Harrison Auditorium on the campus of A. and T. College here last week. The concert was given under the auspices of the Lyceum Committee of the college.

Before the opening group of selections had been completed, Mr. Matthews exhibited a profound clarity of diction and a superb mastery of phasing. The familiar Handelian melody, "Where'er You Walk," was sung with an unusual sincerity which was enhanced considerably by the artistic accompaniment of Marc Albert, a pianist of obvious excellence whose sympathetic assistance throughout the evening added in no small way to the enjoyment of the occasion.

THE SCHUBERT GROUP

At times during the Schubert group (including "Die Forelle" and "An Die Leyer") and two other romantic numbers by Johannes Brahms, accurate intonation was sacrificed to impeccable diction, but such a fault could not be considered serious in the light of so many other regarding features displayed by Mr. Matthews. Virgil Thomson's "Saint Ignatius' Vision" (taken from Gertrude Stein's "Four Saints in Three Acts") was an attractive addition despite its harmonic complexity and melodic dryness.

But it was not until after the intermission that the eloquent baritone completely won his young audience. Roger Quilter's "I Will Go With My Father A-Ploughing" and "It Was a Lover and His Lass" were delightfully sung. The rest of this group—Bridge's "All Things That We Clasp" and "Love Went A-Riding" — provided more evidence of vocal proficiency.

The final group consisted of four spirituals. The first one, "Lord, I Didn't Know," an arrangement by Miss Ursula Plinton, contained a sadness which was fully atoned for by the sparkling beauty of Hall Johnson's "Jesus, Lay Your Head In The Window." Mr. Albert proved himself to be not only an accompanist of great skill but also an arranger of ingratiating character. His setting of "Four and Twenty Elders" deserves to be heard more often. "Goin' To Ride Up In The Chariot" as arranged by Byron Withers was a spirited conclusion to the printed program, but Mr. Matthews graciously returned to sing three familiar excerpts from "Porgy and Bess" as welcome encores.

DISPLAYED POWER

The soloist displayed throughout his performance great power and a wide range, even though he was not so successful in obtaining a colorful pianissimo. He seemed more at home—and understandably so—when the music took on a dramatic character. It was then that his true emotions were given free lance, and the results were magnificent. In simpler songs his quality was often commonplace, and failed to contain the warmth which he could have evoked to good advantage. His falsetto was husky and perhaps was his weakest point, but there were so many overshadowing strong points that he can easily be forgiven.

Marc Albert, having just returned from the Army, performed in a noble manner and was fully deserving of the ovation he received for his part in the interesting program which turned out to be an unusually rich musical experience.

Edward Matthews
At Auditorium tonight

Matthews Recital

Edward Matthews, Negro baritone, will be heard in recital this evening at Memorial Auditorium. Matthews sang the leading role of St. Ignatius during the New York run of the Virgil Thomson-Gertrude Stein production, "Four Saints in Three Acts." He also has made concert tours in Mexico and Central and South America, has given recitals in Town Hall, and has appeared as soloist with the New York Philharmonic-Symphony. With Jonathon Brice at the piano, Matthews will sing the following program tonight:

When I Am Laid In Earth ______ Purcell
Gia Il Sole Dal Gange ______ Scarlatti
Hear Me, Ye Winds and Waves __ Handel
Die Forelli, An Die Leyer ______ Schubert
O Wusst Ich Doch Den Weg Zuruck, Sonntag ______ Brahms
St. Ignatius' Vision, from Four Saints In Three Acts ______ Thomson
I Will Go With My Father A-ploughing ______ Quilter
It Was a Lover and His Lass ______ Quilter
All Things That We Clasp ______ Bridges
The Last Song ______ Rogers
Done Made My Vow ______ Arr. by Brice
Lord, I Didn't Know ______ Arr. by Plinton
John Henry's Hammer _ Arr. by Matthews
How Long Is the Journey? ______ Johnson
Goin' to Ride Up In the Chariot Arr. by Withers

Former "Porgy" Star As "Answer Man"

Edward Matthews, noted baritone, formerly of "Porgy and Bess," is shown being interviewed recently by Maggi McNellis, of NBC's noon-day feature, "Maggi's Private Wire," over a national hook-up. The singing star has "deserted" the theatre for his first love, the concert stage and radio. Immediately following the broadcast, a telegram from author Fannie Hurst praised the singer for his appearance in a new role—this time as "the answer man" for Maggi. Mr. Matthews is at present in Louisville, Ky., where he appeared in concert under the auspices of the Alpha Phi Alpha fraternity on Sunday, Feb. 3. On Wednesday, Feb. 13, he will appear at A. & T. College, Greensboro, N.C.

Dorothy Maynor Praised

Dorothy Maynor, who will return to Memorial Auditorium Thursday evening, appeared five times last fall as soloist with the Philadelphia Orchestra. When she sang with that organization in Carnegie Hall, Olin Downes, in The New York Times, called her "one of the most deserving and conspicuously gifted singers of her generation." Miss Maynor's program here will be as follows:

Gismuda's aria, from Ottone	Handel
Rejoice Greatly, from The Messiah	Handel
Chant de Forgeron	Milhaud
Mandoline	Faure
Les Berceaux	Faure
Fleur Jetee	Faure
Das Madchen Spricht	Faure
Feldeinsamkeit	Brahms
Staendchen	Brahms
Zueignung	Strauss
Il Est Doux, Il Est Bon, from Herodiade	Strauss
Songs My Mother Taught Me	Massenet
The Heights of Tatra	Dvorak
	Dvorak

Dorothy Maynor Sings At Willkie Memorial

NEW YORK.—Commemorating the birthday anniversary February 18 of the late Wendell L. Willkie, special exercises were held Monday in the auditorium of the Willkie Memorial Building.

A dinner at the Starlight Roof of the Hotel Waldorf-Astoria followed with Dorothy Maynor, noted soprano, on the program.

MAKES FILM DEBUT—Dorothy Maynor, nationally famous soprano, is scheduled to make her initial screen debut in "A Message ... Dorothy Maynor," presented ... National Tuberculosis Association. The film is being produced by Emerson Yorke, a New York City production company, and distribution is expected to begin by the first of the year. (ANP)

Cuban Critics Lavish in Praise of Dorothy Maynor

HAVANA (ANP) — Dorothy Maynor, American soprano, made her first appearance in Cuba here recently, singing for the Pro Arte Musical Society.

A rendition of operatic arias and spirituals, enthusiastically received by her audiences, was highly praised by music critics. Miss Maynor, accompanied by George Schick, gave the first public concert to be held in the Pro Arte Society auditorium, followed by a private concert for members only.

Miss Maynor

Included in the public program were Dove Sono from "Le Nozze di Figaro" by Mozart, selections from the opera, "Louise," and what was called by critics "A spiritual banquet."

Two Worded Opinion

Diario de la Marina, daily paper, commenting on Miss Maynor declared, "Without carrying the evaluation to the extreme, we might sum up our opinion of Dorothy Maynor in two words, colossal, admirable."

The column, "Music and Musicians," said of Miss Maynor's concerts, "they left a memory not to be obliterated." Requests were made for a return appearance of the singer, as well as for a visit from Marion Anderson and Anna Brown, creator of the role of Bess in the folk opera, "Porgy and Bess."

During the cuban visit, Miss Maynor was entertained by a group including the "First Lady" of the Cuban republic, Senora Paulina Alsina vinda de grau, and by the Cultural Femenina Society, an organization dedicated to the cultural advancement of colored people.

MAYNOR, MELTON SIGNED

Soprano and Tenor Will Appear at Robin Hood Dell

Special to THE NEW YORK TIMES.

PHILADELPHIA, June 2—Dorothy Maynor, Negro soprano, and James Melton, Metropolitan Opera tenor, have been added to the roster of soloists for the 1946 Robin Hood Dell season, the management announced today.

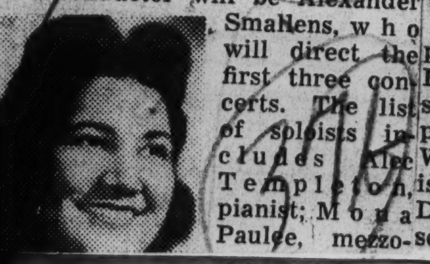
Favorites with Dell audiences in past summers, both artists will be heard at concerts to be conducted by Dimitri Mitropoulos. Miss Maynor is scheduled to appear on July 4 and Mr. Melton on July 25.

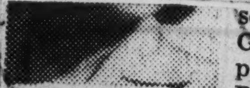
High Spot For Washingtonians

Variety of Soloists Add Zest To Summer Watergate Series

J. E. MUTCH, manager of the National Orchestra, has announced the guest conductors and soloists who will appear in this summer's series of Potomac Watergate concerts, which will begin Sunday night, June 16, and continue for six weeks on Sunday, Wednesday and Friday nights until July 26.

Dorothy Maynor, soprano, will be soloist at the opening concert. The conductor will be Alexander Smallens, who will direct the first three concerts. The list of soloists includes Alec Templeton, pianist; Mona Paulee, mezzo-soprano; Percy Grainger, pianist; Lanny Ross, tenor; Earl Wild, pianist; Paul Makovski, violinist; Reino Luoma, pianist; Walter Cassel, baritone; Evelyn Swarthout, pianist; Jacques Gordon, violinist; Whittemore and Lowe, duo-pianists; Joseph Fuchs, violinist; Glenn Darwin, baritone; and Agnes Davis, soprano.





MAYNOR

Hans Kindler will not be able to open the summer season because of his absence on a tour of Latin-American republics as guest conductor.

Among guest conductors will be Richard Bales, music director for the National Gallery of Art; Ignaz Strasvogel, former assistant director of the New York Philharmonic; George Raudenbush, conductor of the Harrisburg Orchestra.

Miksa Merson will present a pupils piano recital at 8 tonight in the Arts Club. Participants are Robyn Willoner, Barbara Albert, Sze Chun, Phoebe Shih, Morton Mayer, Evelyn van Devanter, Allen Dessof, Leila and Helen Bagdoyan, Ted and Barbara Edelschein, Elinor Hoertz, Irma Hamburger, Stuart Warner, Judy Steinberg and Jean Walburg.

Franceska Kaspar Lawson, soprano, accompanied by Myrtle Alcorn, gave her ninth annual recital in St. Rose's Technical School last Thursday afternoon for the faculty, students and guests.

June McMechen, soprano, graduate of Howard University in 1942, will be presented by the Women's Auxiliary of the Medico-Chirugical Society, in a recital Friday night in Asbury Methodist Church. In the spring of 1944 she made a concert tour with Todd Duncan and in the summer of that year sang the leading role in "La Traviata" at the Potomac Watergate. She will be accompanied by Anna Louise de Ramus in a program of German, French and Italian songs and Negro spirituals.

Florence Howard will direct the Glee Club of Georgeown Visitation Junior College in its annual spring concert at 4 this afternoon in Holy Trinity Theater, 36th and O sts. Soloists will be Sue McIntyre, Angela Madigan and Millicent Fuller. Gertrude Smallwood Mockbee and Willa Semple will be accompanists.

Alfred Gaul's "The Holy City" will be sung by the combined choirs of First Congregational Church at 8 tonight under direction of Whitford L. Hall, with William Watkins at the organ. Charles Stebbings, tenor, and Herbert V. Pate, baritone, will be guest soloists. Choir soloists are Clara Mae Walther, June Sherman, Ruth Snodgrass, Evelyn Burmingham and Dorothy Edighoffer.

Capt. William F. Santelmann will direct the Marine Band in two concerts this week, in Barracks Hall Thursday at noon and on Saturday at 1:30 p. m.

Joseph A. Andreano, flautist, was adjudged winner of the Edgar Stillman Kelley Scholarship auditions last Friday in the Musical Art Center.

Franklin B. Charles will lead the Soldiers Home Military Band in two concerts this week at 6:30 p. m. in the upper bandstand on Thursday and Saturday. Throughout the summer these concerts will be continued every Tuesday, Thursday and Saturday evening.

Florence Booker will direct the Madrigal Singers of Washington-Lee High School in a concert at the Arts Club Thursday night. Members of the ensemble are Mary Christensen, Mary Frances Gudger, Martha Sinnard, Edie Moser, Pat Peterson, Bill Bradley, Earl Hendrick, Hugh Johnson, Barclay Dorset, Charles Matthias and Russ Oberlin.

The program includes religious songs by Palestrina, Praetorius, Boughton, Terry, Gaul and Burleigh; madrigals by Wilkes, Morley, Purcell, Wilbye, Scandello and Pearsall and Russian and Czech folk songs.

Dorothy Maynor draws near perfect score from critic

Dorothy Maynor, who often suffers by comparison with Marian Anderson, won the almost unqualified approval of Times critic Isabel Morse Jones Wednesday morning following the Maynor concert at the Philharmonic auditorium.

"We are grateful, Dorothy Maynor, for the program you sang in the Los Angeles Philharmonic auditorium last night", Miss Jones wrote in her opening lines. "You are a great artist, sure of your public and you take infinite pains to find wonderful songs, some of them little known works by well known composers."

Miss Maynor, who is often underrated technically and intellectually in comparison with Miss Anderson, "does the impossible", in

4,500 Hear Miss Maynor in Dell Holiday Concert

PHILADELPHIA

Resisting stout competition given her by the rumble of a fireworks display elswhere in the park, Dorothy Maynor provided her own burst of fireworks, first in French, then in German, in a concert July 4 at Robin Hood Dell.

Accompanied by an orchestra composed mostly of Philadelphia Orchestra personnel and conducted by Dimitri Mitropoulos, Miss Manyor sang her love songs and her gloom songs to an audience of 4,500.

Always able to set her listeners at perfect ease with the warmth and roundness of her voice, she accomplished this feat again by her interpretations of:

"Il est doux, il bon" from Massenet's "Herodiade," "Depuis le jour" from Charpentier's "Louise;" and a group of Strauss numbers, "Zeignung,' "'Staendcher," "Morgen" and 'Caecile."

The musicians, under the Minneapolis Symphony conductor's baton, were clapped back after playing selections from Bach and Borodin. They responded with Dvorak spiritual-inspired "Songs My Mother Taught Me," Mozart's "Allelujah' 'and Wagner's Elsa's Drema from "Lohengrin." — Woods.

critic Jones' book. "She sings any period, any style with ease born of deep study and long wrestling with the truth.

"Miss Maynor does not convey meaning by words, but by song combined with imagination," Miss Jones wrote.

"Her voice and her expressive face . . . are used to color and shade every line. She is a supreme musician."

Songs of French composers Duparc and Poulenc "fared well" under Miss Maynor's treatment, Miss Jones said, adding:

"She catches their illusive charm and feels the lovely rise and fall of the Gallic line." Her Duparc "had tenderness of heart". Poulenc "she sang unerringly, for she is intuitive about such matters (as "mingled volatile emotions . . . imagery of nature").

Schumann's "With Myrtle and Roses" and "Messiah" . . "were good, but, strangely enough, not as well sung as three numbers by Mahler," Miss Jones went on.

In addition to three songs by Dvorak, two by contemporary composer Karol Rathaus and a group of spirituals, Miss Maynor sang encores which drew additional praise from the local critic.

Pruth McFarlin Inspires Others

-Pittsburgh Courier, Pa.

NEW YORK—Pruth McFarlin is a victim of infantile paralysis. The late President Franklin D. Roosevelt was a victim of an attack from the same monstrous disease. McFarlin comes from a family of six-footers—but the Polio had other plans for him. The malady meant to leave him helplessly crippled, dejected, a chronic griper and utterly unfit to enjoy the people and pleasures of the world. It partially succeeded— crippled his legs; but contrary to its usual demobilizing effect—McFarlin still walks, is married, drives a car, and does just about everything else a six-footer, the like of which he was supposed to be, can do.

GREAT TENOR 3-23-46

But here's the real story—Pruth McFarlin has a great tenor voice—the paralysis could not stop that. Last January he gave a Times Hall recital in New York and the critics raved about him. Frank LaFarge, the famed teacher of Lily Pons, Lawrence Tibbett, Gladys Swarthout and other world famous singers, heard him and is teaching him free of charge—Mr. LaFarge said, "I think Pruth McFarlin has one of the most unusual tenor voices in the world."

One Sunday morning not so long ago James Melton, the famed Metropolitan Opera Tenor was driving into town to rehearse for his radio program, "The Texaco Star Theatre of the Air," and accidentally tuned in on McFarlin's appearance on the CBS program, "New Voices in Song." He immediately instructed his chauffer to stop at the nearest telephone booth and he called McFarlin and told him that even though he himself was a tenor, he thought McFarlin "had the finest tenor voice he had ever heard." Sat.

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In Spite of Handicaps . . .

Tenor, Victim Of Polio, Wins Raves

The Journal and Guide
Norfolk, Va.

NEW YORK, N. Y. — Pruth McFarlin is a victim of infantile paralysis. The late President Franklin D. Roosevelt was a victim of an attack from the same monstrous disease. McFarlin comes from a family of robust and active six-footers—but the Polio had other plans for him. The malady meant to leave him helplessly crippled, dejected, a chronic griper and utterly unfit to enjoy the people and pleasures of the world. Sat. 3-23

It partially succeeded—crippled his legs—but contrary to its usual demobilizing effect, McFarlin still walks, is married, drives a car, and does just about everything else a six footer, the like of which he was supposed to be, can do.

CRITICS RAVE OF VOICE

But here's the real story—Pruth McFarlin has a great tenor voice—the paralysis could not stop that Last January he gave a Town Hall recital in New York and the critics raved about him. 3-23-46

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OPERA TENOR COMMENTS

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MEETS ON EQUAL GROUND

One of the most distinctive and attractive of McFarlin's qualities is an unaffected captivating smile. Once you have seen McFarlin smile you are forced to forget about all of his infirmities because it is then that you realize that he is not worried about them and does not want you to be. McFarlin will met you on equal ground.

These are the qualities that helped McFarlin put himself through Southern University and the Rochester School of Music and to be constantly on the go giving concerts. With so much in his favor, he is likely to be one of the world's most successful vocalists.

Marian Anderson Sponsors Tenor

Afro-American
Baltimore, Md.

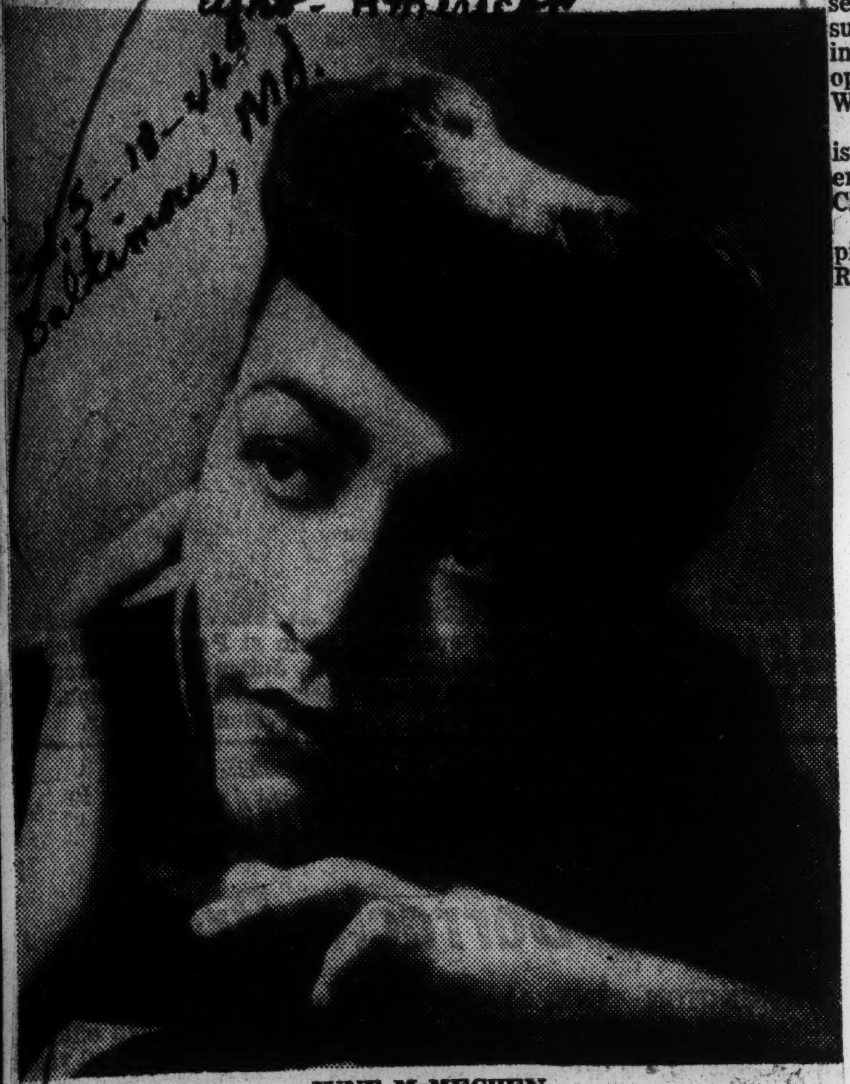
DAVIEN, Conn.—Pruth McFarlin, accomplished young American tenor, last week gained the active patronage of the world renowned contralto, Marian Anderson. Miss Anderson sponsored, Mr. McFarlin in a concert at Cobb's Mill Inn, in Western Connecticut, a few miles from her home in Davien.

Miss Anderson was present with her husband, O. H. Fisher, along with many other notables of the world of arts and music including Walter Cassel, baritone of the Metropolitan Opera; Frank La Farge, teacher and composer, and his wife; Mr. and Mrs. Sperry Sr. of Sperry Gyroscope; Miss Frances Alda, soprano; Mrs. James Melton; the celebrated American soprano, Geraldine Farrar, and H. Claudia, vice-president of Chase National Bank, and his wife. Sat.

Mr. McFarlin, who is a victim of polio like the late President Roosevelt, sang his program seated in a chair which was raised on a platform above audience level.

At the request of Miss Anderson, Mr. McFarlin, who was accompanied at the piano by his wife, Mrs. Hazel McFarlin, sang "Swing Low, Sweet Chariot" among other encores. 3-23-46

June McMechen, Off on Concert Career, Veers From Marriage



JUNE McMECHEN

By LULA JONES GARRETT

NEW YORK—When June McMechen makes her debut in Washington, Friday evening, she will be off on a long-dreamed-of and hard-worked-for career of concert work.

It will be the goal towards which she has been working since grammar school days. For though she was "discovered" while a pupil in high school when she entered a tri-State contest in her home State, Missouri, and carried off first prize, it was by no means the beginning of her dreams of becoming a great singer.

Radio Is Second Love

This week, at International House where she lives while still studying, Miss McMechen talked over her plans. She hopes to divide her time between the concert and stage and radio. Needless to say she has an eye on making the same high rank as have Marian Anderson and Dorothy Maynor.

She is getting a bit excited about clothes, these days. Likes sophistication in lines, and finds Fifth Avenue stores almost as exciting as the movies, which she admits she adores.

Food Her Weakness

In fact, movies and food, she admits are her weaknesses, and she signs disparagingly as she says that she hopes she won't, but will not be surprised if she becomes a real prima donna—as far as figure goes.

Career Full-Time Job

The thinks that maybe marriage and a career may be handled at the same time, but is a little doubtful, adding that very few have been successful in doing so.

Her hobbies are photography and reading, but as her free time has become less and less her list of books to read has become longer and longer. But she can always find time to dig out old snap shots and reminisce over friends and incidents.

Miss McMechen is the daughter of Dr. and Mrs. H. B. McMechen of Hannibal, Mo. She graduated from the Howard University school of music in 1942. That year the student body voted her the most talented undergraduate student in the department. Thus she won the honor or representing the university on the Fred Allen Radio program.

Sang at Watergate

When she goes to Washington this week, it will really be a second appearance, for in the summer of 1944 she sang the leading role of Violetta in Verdi's opera, "La Traviata," at the Watergate.

Her appearance in the capital is being sponsored by the women's auxiliary of the Medico-Chirurgical Society.

She will be accompanied at the piano by Miss Anna-Louise de Ramus.

As the Star in a Variety-Concert With Four Knights

Kansas City, Mo. The Call

WASHINGTON, D. C. — Miss Etta Moten, nationally famous mezzo-contralto, made a triumphant reappearance here last Friday night as the star of a triple-headline variety concert-show which featured the Four Knights, currently popular radio vocal stylists, and pianist George Pierson.

The three-star concert, first of a series of 35 to be staged in leading auditoriums of the South, Southwest and Midwest, was attended by a capacity audience of music-lovers, including many Washington political and social world notables. Miss Moten, a vision of beauty, combined with personal magnetism and charm, held her listeners in spellbound attention. She gave renewed evidence of the exquisite artistry that is so definitely hers, and for which she has been acclaimed by audiences here and abroad. The singing star of "Porgy and Bess" and other great stage, screen and radio successes, was in perfect voice, which she projected with extraordinary flexibility. In her mezzo-contralto arias, the captivating star shone as brilliantly as ever, rousing her audience to unusual demonstrations of approval.

The Four Knights, spirituals and popular vocal stylists, who have been heard by millions of radio fans as singing stars of the Arthur Godfrey program, heard daily over the CBS coast-to-coast network, were most enthusiastically received. In their own inimitable style, the group consisting of four voices and a guitar, presented original interpretations of rhythmic spirituals, traditional folk songs, ballads and popular hits. George Pierson, brilliant young piano genius, expertly accompanied Miss Moten and gained individual laurels in his solo efforts, his keyboard wizardry bringing him thunderous applause. Playing difficult concertos with amazing technique, Mr. Pierson also won acclaim with his exciting 'boogie' interpretations. 3-22-46

The production, directed by Cultural Concerts Society, N.Y.C., will appear in Norfolk, Charlottesville, Danville, Bristol, Spartanburg, Charlotte, Kinston, Durham, Columbia, S. C., Atlanta, Columbus, Ga., Birmingham, Tallahassee, Pensacola, Baton Rouge, New Orleans, Houston, Galveston and other southwest and midwest cities, concluding in Indianapolis, April 29. Friday

Etta Moten Beats Out Lena Horne In Bid For Lysistrata Lead Role

Amsterdam News New York, N.Y. Sat. 9-7-46

By NORA HOLT

ETTA MOTEN, former star of "Porgy and Bess," planed into the city last week and wrapped up the coveted lead in "Lysistrata" from under the uptilted nose of Lena Horne and other big timers variously cited for the important dramatic role.

Quite by chance we met the effervescent Etta at a dining spot the other evening and her greeting was, "I'm so thrilled, I can't speak. At long last I'm going back to my first love—straight drama. Here's my Equity contract for the lead in 'Lysistrata,'"—and between attempts to hide her emotions, and actual evidence of happiness at her good fortune, the lady was to the bubbling point.

Although she hasn't played straight drama since her much heralded performance in "Zombie," a story of witch-craft in Haiti, Miss Moten pointed out that she has always combined acting with singing, feeling the two were closely wedded(especially in the role of "Bess" which required a dramatic delineation of a perfidious woman torn between love for night life and life in the city and devotion to her crippled man.

"Often when singing the part," she confided, "I was so absorbed in the mixed emotions of Bess trying desperately to be good while underneath she longed to leave Catfish Alley and its sordidness for fine clothes and gaiety, I didn't know whether I was singing or speaking."

As we talked, Miss Moten further revealed she honestly had not considered the part and was rehearsing for a fall concert tour when Max Jellin, producer and owner of the Belasco Theatre, called long distance and offered her the part, specifying that she come to New York immediately for a conference.

The second day after her arrival, the Equity contract was signed and what a contract! The salary is written in four figures with an upgrade when the production receipts reach the $20,000 mark. Details call for top billing, the star's dressing room (alone), a compartment when traveling, and other courtesies befitting a star.

Sept. Rehearsals

The Greek drama with a new version by Gilbert Seldes and an all-Negro cast, goes into rehearsals in September with production at the Belasco Theatre sometime in October. Those already signed for the cast include, Miss Moten, "Lysistrata"; Rex Ingram, "President of the Senate"; Lee Whipper and Frank Wilson, "co-leaders of the Chorus of Old Men"; Mercedes Gilbert, "Lampito"; Mildred Smith, "Myrrhina" and others to be signed.

ELLA MOTEN

The action of the Greek play takes place 410 B. C. before the gates of the Acropolis, Athens, and has had, among other famous actresses in the title role, Blanche Yurka and Fay Bainter. Max Jellin, producer and James Light, director, who also directed "In Abraham's Bosom" and the Provincetown Players in "Emperor Jones" when Charles Gilpin appeared as the emperor. Amsterdam News N.Y.

DETROIT HOST TO MUSICIANS FROM 48 STATES

The Chronicle
Detroit, Mich
Sat. 8-10-46

Extensive plans for the 23rd annual convention of the National Association of Negro Musicians to be held in Detroit Aug. 18-22 are near completion, it was announced this week. This convention is expected to be one of the most successful in recent years. The official opening session will be at Ebenezer AME Church Monday, Aug. 19. Ebenezer will be the convention headquarters.

Mrs. [illegible] president of the Detroit Musicians Association, which will be host to the national organization, stated that approximately 250 delegates are expected to attend.

Clarence Hayden Wilson, president of the national association, has outlined a progressive program with the hope of awakening new interest among talented younger musicians in the constructive and educational activities of the organization.

From 48 States

Outstanding musicians from most of the 48 states will be present at the meetings.

Among the well known leaders in the field of music who will be present are Camille L. Nickerson, Howard University; Abbie Mitchell, New York City; David Holland, Bennett College; Kathleen Holland Forbes, Cleveland, Ohio; Dr. O. Fuller Anderson, Lincoln University, Jefferson City, Mo.; Kenneth Brown, Webster Groves, Mo.; Albert McNeill, Los Angeles, Calif.; Winona Mason Brown, Daytona Beach, Fla.; Dr. Nellie Huger Ebersole, Detroit; Mrs. Millie Hynson, Detroit; Mrs. Florence J. Mills, New York City; Theodore Charles Stone, Chicago, and Miss Nellie Watts, Detroit.

During the convention special soloists will be assigned to various churches for Sunday morning services.

Ebenezer Mass Meeting

There will be a giant mass meeting at Ebenezer Sunday, Aug. 18, at 3:30 p.m.

The annual national scholarship contest in piano and voice will be held at 8 p.m. Thursday, Aug. 22, at the Detroit Institute of Arts.

Leroy Smith's orchestra will be featured in a soiree in the Labor Temple Thursday at 10:30 p.m.

MUSICIANS HOLD MEET IN DETROIT

The Courier
Pittsburgh, Pa.

NEW YORK—(ANP)—Musicians, artists, music educators and composers scattered all over the country will assemble here Aug. 18-22 for the twenty-third annual session of the National Association of Negro Musicians, Incorporated. The Detroit Chapter, host to the association, has arranged for the best talents from the branches to appear on the programs.

The convention will feature a number of daily clinics, according to National President Clarence Haydn, with such leaders as Abbie Mitchell, famous singer-voice teacher; Dr. O. Anderson Fuller, director of music, Lincoln University; Dr. Kemper Harreld, director of music, Morehouse College and Atlanta University; Camille Nickerson, pianist and faculty member, Howard University College of Music; Theodore Charles Stone, concert singer and director of the newly formed Musical Arts Bureau, and many others.

Sat. 8-17-46

In addition, the Artists' Night concert will introduce for the first time in the organization's history young artists who have grown out of the association. These include Naydne Brewer, Kansas City soprano and scholarship winner, and Lawrence Wilson, tenor. The youth division will be directed by Blanche K. Thomas, New York.

Negro Opera co. presents work of Nathaniel Dett

NEW YORK (CNS)—First public performance of Nathaniel Dett's "The Ordering of Moses" was given here last week by the National Negro Opera co., under the direction of Mrs. Mary Cardwell Dawson.

"The Ordering", the first Dett work presented by the company, is an oratorio based on the scriptures and folklore telling of God calling to Moses to lead his people out of Egypt. 3-9-46

The Rev. Simpson Turner was narrator for James Weldon Johnson's "The Creation". Joseph Lipscomb was Moses; Barbara Brannen, Marion.

Plan All-Negro Grand Opera Tour

Black Dispatch
Oklahoma City, Okla.
5-25-46

NEW YORK — (ANP) — The first all-Negro Grand Opera company to schedule a coast-to-coast tour will start on its itinerary next month, it was announced last week by the Negro Civic Opera guild. The cast of 55, which includes a ballet and a symphony orchestra, will present as their first opera, La Teaviata by Verdi.

Rehearsals for the tour began last fall under direction of Guisoppo Furgi, only white member of the cast. Leading members of the cast are: Bertha Fitzhugh, Mabla Alexander, Katherine Graves, Oscar Griffin, Wilson Hardy, George Wedderburn, Randolph Robison, Ramond Miller and Joseph Lipscomb.

Aubrey Pankey Thrills Audience

Pittsburgh Courier
Pittsburgh, Pa.

FORT WORTH—Aubrey Pankey, baritone with a background of American and European study and experience was presented in the Will Rogers Memorial Auditorium here recently. Coming unknown, Mr. Pankey established himself as a singer of exceptional gifts and attained distinguished rank. Rudolph Schaar as accompanist was skillful technically and was in complete accord with the singer in estblishing mood and musical style.

Sat 2-23-46

In an opening group of old Italian and English the outstanding item was Cacini's "Amarilli" given with delicacy of sentiment. A group of four Schubert songs included the "Ave Maria," and "Dem Unendlichen." Rachmaninoff's "Oh, Thou Billowy Harvest Field" and the tender "Cloths of Heaven" by Dunhill were exceptional in intensity of realization and a fine restraint. A group of unusual South American art songs and Negro Spirituals closed the program.

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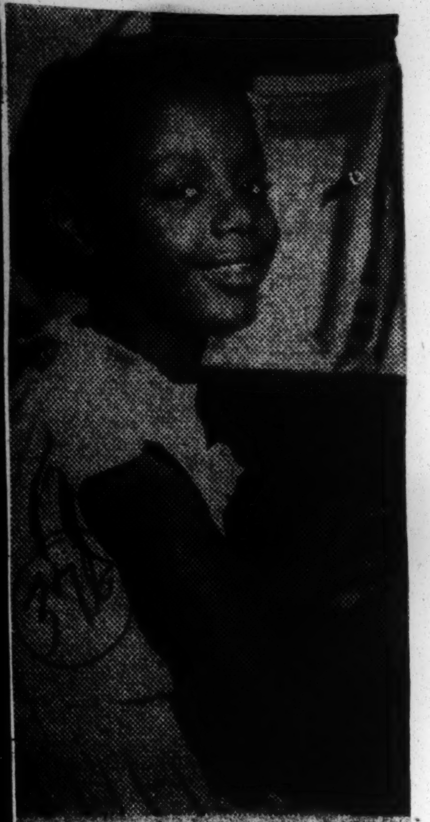
AUBREY PANKEY, who puts his baritone on display tonight at Town Hall, spends his time between recitals working with groups of children at the Union Settlement in East Harlem.



FAME CAME EARLY—Rose Montgomery, young piano prodigy of Philadelphia, who has just climaxed her twenty-third week on Radio Station WDAS, has been elected an associate member of Songwriters Protective Association. She is the youngest member ever accepted by SPA.

The Courier Sat. 11-23-46 Pittsburgh, Pa.

PLAIN TALK

By JOHN M. LEE

Schuyler Triump

IT ISN'T LIKELY that the will be another genius of the so that is fourteen year old Philli-pa Duke Schuyler in your-li time or mine, and so her recen appearance at New York's Lewi-ohn Stadium which amounts her debut as a pianist is too broa and significant a thing to be con-fined to the realm of music. Hap-pily, there was none of the pre-liminary fan-fare about Miss Schuylers' debut that put the des-tiny of a whole race on her shoul-ers, and when she sat down to play the exacting Saint-Saens Concerto for piano and orchestra, she was on her own, with only her parents and her teachers and coaches to share in the glory or failure of her performance. The acclaim that followed her playing was for her artistry and not for her ancestry .

The Saint-Saens Concerto, in my humble opinion, is one of the more demanding solo pieces for the piano artist. It is heard infre-quently on recorded programs be-cause it must be seen as well as heard to be fully appreciated. Its execution requires the most skill-ful manipulation of the hands and I have never seen it played with more grace than that shown by Miss Schuyler.

MIXED AUDIENCE

The audience, which was be-tween an estimated 14 to 16 thou-sand persons, was liberally sprinkl-ed with Negroes. Many of them had arrived early dressed in what they believed was proper for the occasion, with an occasional cane and strict evening wear showing here and there. At Lewis-ohn Stadium, the music is the thing, and most of the regular pa-trons get good listening results in every day attire.

Prior to her solo performance, Miss Schuyler was honored when conductor Thor Johnson led the New York Philharmonic Symphony Orchestra in a brilliant rendition of the Scherzo from her fairytale symphony, "Rumpelstilskin." The audience got its first glimpse of the youthful composer - pianist when she was escorted from the wings by the conductor. She bow-ed in acknowledgement of the ap-plause and there was restraint and great dignity in her move-ments.

Miss Schuyler had set the pat-tern of audience-artist relation-ship for the evening. From the point on, the applause she received for her magnificent efforts was representatively strong, but no-ticeably restrained and dignified. Before her part of the evening was over, it became evident that part of Miss Schuyler's education as an artist who will perform before the public, had been neglected.

Her acceptance of the fact that a part of one of her symphonies was being played by one of the world's greatest orchestras before an unusually large audience with curt curtsies, added nothing to the charm of the evening. Several times following her spell-binding rendition of the Saint-Saens Con-certo, the audience ceased its ap plause, expecting that Miss Schuy-ler was to speak.

IMPORTANT OCCASION

It was a most important occasion in her life, and in the concert life of the true-music-lovers in the audience. They wanted to warm to her, to take her to their bosoms and shout, "Bravo!" but the op-portunity didn't come. It was rea-sonable to expect that out of sheer childish exuberance, Miss Schuyler would have spoken into the microphone before her if only to say, "Thank you; thank you very much." She came again and again from the wings summoned by sincere and appreciative ap-plause, and she responded with two encores, but the audience want ed something of her as well as her music.

A child of fourteen will get nervous on an occasion such as this one as ,and will forget some things, but Miss Schulyler should have remembered at some time during the curtain calls to thank the orchestra and the conductor and the audience that was with her to a man, or some one should have reminded her.

It seems a shame to make these criticisms in the face of the great genius and flawless artistry dis-played by Miss Schuyler but unless an artist learns early to project some warmth and personality over the footlights, the audi-ence gets the feeling they have been listening to an automaton. Her parents, who have both writ-ten critically on matters of public interests and they will understand I am sure, that this is just a re-porter's account of the audience's reaction. Nothing can prevent Phillipa from becoming one of the ages' greatest pianists, but a little relaxed charm will help her career.

Philippa gets top honors in Detroit Youth festival

Los Angeles Tribune Calif
Sat 3-9-46

DETROIT—Philippa Duke Schuyler, now 14, skipped off with both first and second prize in composition in the Detroit Youth festival, sponsored here during March by the Grinnell Foundation, Wayne university, Detroit Public Library, and Detroit Symphony. The contest was open to the youth of all the Americas, 18 and under.

Philippa, widely publicized since the age of 3 when she began composing music and appearing in recital, arrived here yesterday (Friday) from New York to receive $100 for "Manhattan Nocturne", composed and orchestrated for full symphony orchestra at 12, and $50 for an orchestral scherzo, "Rumpelstiltskin", written at 13 and also orchestrated by her.

She played a piece by Ravel on the award program while other youngsters presented two of her piano pieces, "Farewell" and "At the Circus", composed when she was 7.

"Nocturne", according to Philippa's mother, Mrs. George Schuyler, was composed when Philippa went to Mexico two years ago and got homesick. On Mar. 13, it will be played by the Detroit Symphony, Karl Krueger conducting.

Sat 3-9-46

Last month, it was played by the San Francisco Symphony, and last week, in Chicago's Orchestra hall, its performance was directed by Rudolph Ganz, president of the Chicago Musical college. Ganz will present it again in Orchestra hall Mar. 19, and Rudolph Dunbar, West Indian conductor, plans to introduce it to Europe this Summer.

Original Girl

Time magazine 3-25-46

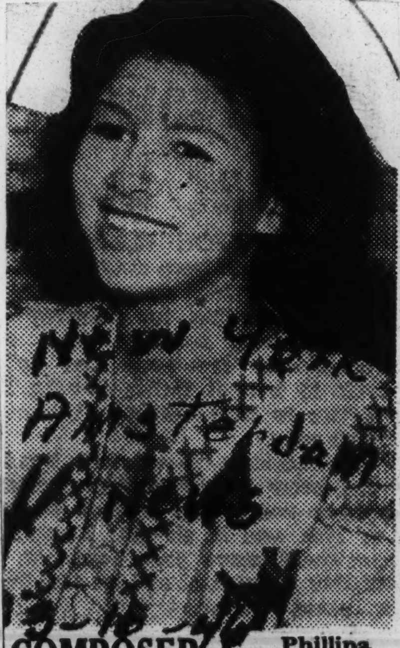
The judges had hoped for something original. The results were 98% disappointing.

Of the 100 entries in the young composers contest at Detroit's Grinnell Foundation, most sounded like crudely rewritten Mendelssohn, Debussy, Mozart. Only two scores had both real originality and technical skill. The judges had no alternative—they awarded both first and second prize to Manhattan's 14-year-old Philippa Duke Schuyler, brightest young composer in the U.S. (TIME, July 1, 1940).

Harlem-born Philippa, a mulatto, is a pretty girl who reads Nietzsche, Flaubert and Dostoevsky. She likes to play chess against herself (to a skeptical reporter who asked how it could be done, she replied: "Maybe I'm a schizophrenic"). At six she gave recitals of her own compositions (*The Goldfish, The Jolly Pig*). At ten she had finished grammar school (her I.Q.: 185); at eleven she had written 100 piano compositions. Most of her friends, she says, are grown-ups. Her Negro novelist father, George Schuyler (*Black-No-More, Slaves Today*) and her white Texas-born mother used to credit her genius to such things as her diet of raw meat, but now she is a vegetarian for what she calls "esthetic reasons."

Philippa's first-prize *Manhattan Nocturne*, written when she was twelve, has been performed by the Philharmonic-Symphony Orchestra of New York, the Chicago Symphony and the San Francisco Symphony Orchestra. Said Philippa: "I was in Mexico on a vacation trip with Mother, and I was so homesick for New York that I wrote it to express what I felt." The second-prize *Rumpelstiltskin* is from Philippa's almost-completed *Fairy Tale Symphony*.

Last week, wearing a grown-up black dress and a black mantilla, Philippa sat with queenly poise in a box of Detroit's gold-spangled Masonic Temple Auditorium and heard the Detroit Symphony play her *Nocturne* before 7,000 schoolchildren. Conductor Valter Poole shrewdly programmed it after Mozart's *First Symphony*, composed when Mozart was eight. Neither score was great, but both showed great promise.



New York Amsterdam News 3-16-46

COMPOSER: Philippa Schuyler, 14-year-old composer, who has been receiving prizes and medals in music and literary attainments since she was three, has recently achieved the highest honor of her youthful career by winning the first and second prizes in a composition contest open to all the youths of America, 18 and down, held during the Detroit Youth Festival and sponsored by the Grinnell Foundation, Wayne University, the Detroit Public Library and the Detroit Symphony. The first prize will be $100 for her symphonic poem, "Manhattan Nocturne" and $50 for an orchestral scherzo, "Rumpelstiltskin." At the presentation in Detroit March 8, she will pla a composition by Ravel, and March 13, the Detroit Symphony will programme "Manhattan Nocturne," Karl Kreuger, conductor.—N.H. S.

Philippa Schuyler Called 'Female Coleridge Taylor'

Memphis World Memphis, Tenn.

BY WILLIAMS PICKENS FOR ANP

Well! The finest thing that George and Josephine have done—and, we think, the finest thing they will ever do (for this "Thing" promises to grow finer with the years that are coming)—is Philippa, the marvelous little musical genius. This child has really made a place for herself in music, and is just now 14 years of age, having still (by modern standards of life and hygiene) more than 60 or 70 years to go. *Fri. 5-17-46*

Have you ever sat and listened to, and admired and loved this child? We had that pleasure May 3 in the lobby auditorium of Midway hall here in Washington—together with an astonished and pleased audience of both our "races." We quote "races," because on this occasion that is exactly where we were NOT—but just a group of good-hearted American adults, listening to the music of one of our wonder-children—one who is as finely polite, modest and well-trained in manners as she is expert in the music of the masters, especially of Chopin. Chopin seems to be "the master" best suited to this little brown girl, as he has done the styles of music best adapted to her soul and her fingers. Somewhere out there in the world of "spirits" we hope he can have the exquisite pleasure of hearing Philippa do his music on the piano.

HAD EARLY BEGINNING

This child, under the guidance of an intelligent, fond, and necessarily proud, but very modest mother, has been at music and other arts since before she was half-way to six years of age. That night, among many other numbers, she did us a piece which she had composed at six, and another which she had done at 12. They were both good—almost equally good to the ear of the layman. This child of 14 years, with her dark Afro-American hair in long curls, crowned by a little skull-cap of a hat, "takes" everybody in every way: as a talented musician, an unspoiled youngster and a well-trained little human. In our life-time we have seen and heard many eminent musicians, from Blind Tom and Paderewski, down now to the two little brownies of promise—Honey Chile Robinson and Philippa Schuyler. The piano hands of this little girl are marvelous, and ought to be insured for at least $10,000 for each finger. In fast tempo they move over the keys like bits of golden lightning. *Fri. 5-17-46*

One thrilled white woman of the audience asked me: "Who is the blonde-haired woman there? Is she the child's manager?" "Yes," I replied, "and what a manager—for she is also the child's mother and discoverer and trainer—the best teacher and promoter Philippa will ever have—one in whom the lesser motives like the gain of goods and fame and notoriety are outweighed by the great motive of love."

Philippa Schuyler At Dover State

People's Voice New York, N.Y.

DOVER—Philippa Duke Schuyler, brilliant young composer and pianist, was presented by the Junior class of the Delaware State College Thursday. The well-known child prodigy was ably assisted by Marie Joe Browne, dramatic artist.

Philippa presented some selections from Scarlatti, Chopin and Ravel, and completely captured her audience in a number of her own compositions. She was superb in her interpretation of Manhattan Nocturne, composed at twelve. *Sat 5-11-46*

Marie Joe Browne, assisting artist, appeared in a number of comedy sketches, Psalm 23, and the works of Langston Hughes, Sterling Brown, and Countee Cullen.

Philippa Schuyler N'York Symphony Soloist July 13

Atlanta, Ga. 6-7-46 Fri
Atlanta Daily World

NEW YORK — Philippa Duke Schuyler, 14-year-old composer-pianist of this city, received the greatest honor of her honor-filled career this week when Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, announced that the talented young pianist had been selected as soloist with the New York Philharmonic Symphony Orchestra at the Lewishon Stadium on July 13, playing Saint Saens' Concerto No. 2 in G Minor. The famed orchestra will be led on that evening by Thor Johnson, talented young American conductor.

STARTED QUITE YOUNG

Young Miss Schuyler, who has been in the public eye since the age of two years because of her unusual precocity, recently won first and second prizes in a hemisphere-wide contest open to young composers and sponsored by the Grinnell Foundation in collaboration with the Detroit Public Library and the Detroit Symphony Orchestra. Her first prize winning composition "Manhattan Nocturne" has been played by the New York Philharmonic Symphony Orchestra, the Chicago Symphony Orchestra and the Detroit Symphony Orchestra. Her second-prize winning composition, "Rumpelstiltskin" was played by the American Youth Orchestra in New York on April 7, led by Dean Dixon, brilliant young conductor. She is scheduled to be soloist with the Boston "Pops" Orchestra on June 25 and 28.

The appearance of the young pianist at the famous Lewishon Stadium will mark the first time that a colored American has appeared as piano soloist there with the New York Philharmonic Symphony Orchestra. *6-7-46*

Also scheduled to appear later in the season is the Hall Johnson Choir.

PHILIPPA SCHUYLER

SUCCESSFUL APPEARANCE — Philippa Schuyler, 14-year-old composer-pianist prodigy, is shown backstage at Lewisohn Stadium, New York, July 13 with Thor Johnson, conductor New York Philharmonic Orchestra after playing before a capacity stadium audience of 25,000. Miss Schuyler's selections included her own "Scherzo from fairy tale symphony Rumpelstiltskin" (composed when she was 13) and "Manhattan Nocturne" (her first orchestral work composed at 12); Concerto for Piano and Orchestra in G Minor No. 2, Opus 22 by Saint-Saens and Prelude in D Minor by Chopin. Saturday night's performance by Miss Schuyler was her first with the NY Philharmonic Orchestra.—(Photo by Griffith J. Davis.)

PHILIPPA SCHUYLER IN STADIUM DEBUT

Composer and Pianist, 15, Plays Before 12,000 — Her Work Offered by Philharmonic

An audience of more than 12,000 persons last night heard Philippa Duke Schuyler, New York's own wonder child who will be 15 next month, in the double role of composer and pianist in her first appearance with the Philharmonic-Symphony Orchestra and her first appearance at the Lewisohn Stadium.

Miss Schuyler, who has been known to the city since she was 2½ years old for her general intellectual attainments and since she was 4 as a pianist and composer, played the Second Saint-Saëns piano concerto, in G minor, with the Philharmonic-Symphony just after the orchestra, under Thor Johnson, had presented her Scherzo from the fairy tale symphony, "Rumpelstiltskin" in its first performance at the Stadium.

She revealed herself as a pianist, without regard to age, of extraordinary natural talent. Her grasp of the broad line of each of the three movements of the concerto was complete, and she disclosed imagination to be found only in artists of a high level. This was notable especially in the second movement, Allegretto scherzando, where also the young pianist's remarkable rhythm combined with an equally remarkable vitality and a fine singing tone to produce something really fascinating. The closing Presto was projected with a brilliant bravura that brought a storm of applause at the end.

The "Rumpelstiltskin" Scherzo revealed an authentic musical insight and imagination. The piece is expertly written, with a broad melodic core that has genuine charm. The Symphony of which it is a part was composed in 1944, when Philippa was 13 and played for the first time by the Youth Orchestra with Dean Dixon conducting, in April of this year and for the second time at a Boston "Pop" concert last month, Arthur Fiedler conducting.

Philippa played two encores after the concerto, a Prelude, in D minor, by Chopin and the piano version of her own orchestral work, "Manhattan Nocturne."

Mr. Creston's unusually worthwhile "modern" work received a competent reading, and the composer bowed from the field at the conclusion of it. While there was a slight fuzziness in the brasses at times, the Schumann work was generally strongly and effectively set forth. R. L.

TEEN-AGE PRODIGY

(Condensed from PM)

Philippa Duke Schuyler, whose career as a musical prodigy started 12 years ago when she was three, made her debut last Saturday (July 13) with the Philharmonic-Symphony, at Lewisohn Stadium, as a pianist and composer.

One evening shortly before the concert, we went to see her at the Schuyler apartment at 270 Convent ave., on a tree-lined block right next to the City College campus. We wanted very much to meet a teen-age girl who wasn't that average one we'd seen so much of in the magazines.

Her father, George Schuyler, opened the door for us. A calm, handsome man with a dark-brown skin, smiling eyes, white hair, he was comfortably dressed in a tan sport shirt open at the neck, gray trousers and white shoes.

He took us into the living room, which had a pleasantly tropical appearance. There were two extravagant bowls of fruit, like cornucopias, on the tables, and African woodcarvings on the walls, and at one end, a wide window opened on a little balcony. Vines grew up over the balcony from a window box, making a green framework for a view of rooftops and city blocks stretching to the horizon.

As we looked out the window and chatted with Schuyler, three cats stalked into the room, one after the other, stared wildly at us, and then ran silently out another door.

As the cats exited, Mrs. Schuyler, blonde and blue-eyed, made an entrance, elegantly dressed in a blue, sequin-trimmed gown. She greeted us, her bright blue eyes widening as she smiled, and explained that Philippa was dressing.

We asked Mrs. Schuyler how she felt about all the publicity her daughter had received.

"Oh, Philippa didn't see any of the stories until she was 12. Then we had to tell her about her clippings—people were coming backstage and telling her they saw her picture in the paper.

"So I explained to her that there were stories about her in the paper because people called her a prodigy. I explained what a prodigy was, someone who excelled in one particular thing when very young. I said that she had studied music and naturally was better at it than other little girls. Other girls, I told her, probably skipped rope better than she did. And then I showed her the scrapbooks."

By this time, Mrs. Schuyler thought that Philippa was ready to see us.

A Strikingly Beautiful Girl

We all entered Philippa's large room, which was prettily decorated in blue and white: white rugs, blue walls, flowered cretonne cushions on the blue and white bedspread. Philippa, sitting on the piano stool at the other end of the room, rose with a warm smile when we entered and came over to shake hands. She was a strikingly beautiful girl, her curly black hair in bangs over her forehead and falling back over her shoulders; her black eyes large and lustrous; her skin a pale, delicate tan; her body tall, straight and amply curved.

There was poise in the way she greeted us. She didn't seem like a child, in spite of the little-girl's clothes she was wearing: a blue-and-white striped cotton dress tied at the waist, blue socks and low-heeled white pumps.

Our photographer set up his camera and surprised the Schuylers by asking to take a family picture, but they politely agreed. As they were grouped on the bed, the red Persian, Ifret, pushed his way through the door and Philippa took him into her lap, cooing to him in Spanish, "Carita, bonita." She said she always talked to him in Spanish. "I don't think he understands your Spanish," said Mrs. Schuyler. Philippa laughed. "He doesn't understand my English, either, but he knows bonita—beautiful—he understands that.

The photographer took some more pictures, of Philippa alone: at her desk with—at her suggestion—the crossword puzzle. We suggested one at the mirror of her blue and white dresser.

Lipstick Only

Mrs. Schuyler said people might think Philippa was vain, but Philippa thought it was a very natural pose and finally overruled her mother. With a powder puff, we asked. "She doesn't use powder," said Mrs. Schuyler. "I let her use a little lipstick once in a while." But she agreed to a picture of Philippa combing her hair.

The photography finished, Philippa sat down again on the bed,

brothers and sisters from all her head high and straight, her hands folded in her lap, to answer our questions.

What sort of things did she read?

"My favorite authors are, I guess, Dostoievski, Turgenev, Flaubert, although I also like Anatole France and Schopenhauer." She rapidly told off the names as Mrs. Schuyler listened smilingly.

No modern authors?

Mrs. Schuyler reminded Philippa of the popular modern novels she used to read, the thousand-page novels, Anthony Adverse, Forever Amber—

"I haven't read Forever Amber," Philippa said, "but people have told me—" She hesitated. "Maybe I shouldn't discuss it, since I haven't read it." She smiled shyly. "Oh they

said that on one page there's an affair, on the next page some history. I think if you are going in for books like that it's better to read something that's good as well as sensational.

"The Russian writers have a greater understanding of life, I think. I haven't had all the experiences in life. I suppose I have had a comparatively sheltered life. But still you can just feel with Dostoievski that he's exploring the depths. Not so much that you know these things are real from your own life, but that the other books aren't real. When you read Dostoievski, you say, 'This is life.'" She laughed self-consciously. "I know that sounds like a platitude.

"But when I was reading detective stories—I read so many of them at a time that I saw how the action progressed."

* * *

She was speaking warmly, and her eyes shone.

"When I was a little younger—12, I think—I began to be interested in psychology. I went to the library and read all the books on psychology. I didn't read Freud, though. I think his ideas are a little exaggerated. Freud's interpretations of dreams, I think, are a little silly. When you think of your own dreams, you know they don't mean all the things he says.

"My own dreams are just like scenes. Sometimes I'd be flying. Sometimes I'd be running away from something, sometimes I'd be running around corners. I don't know what I was running away from—my own conscience probably."

* * *

We brought the talk around to daily newspapers and magazines. She seemed less interested.

"I like to read a magazine called Politics," she said. "The Socialist Party puts it out, but all the articles aren't Socialistic. They get quite sarcastic, though." She brightened. "I like things that are sarcastic and concise, in a Voltairean way.

"But I generally like to read books rather than magazines or newspapers.

"Something like politics demands so much of your time. You can't be a politician intermittently and still play the piano." She said she practiced four or five hours a day and worked on composition two hours a day.

* * *

We asked Philippa about her friends.

"I have always had friends that were older. When I was 10, my friends were 15. Now my friends are 17 and 18."

She didn't go out with her friends, she said. "I wouldn't have time. I have to work now so that when I get older I'll be able to enjoy life really then."

Instead of going out to parties, she said, her mother had "evenings" at home, "for artists, newspapermen, political observers. We talk, we discuss politics or art. I play and we have some refreshments.

* * *

"But I do follow the news," she said. "Naturally the times affect the things that are around me, and the things that are around me are my inspiration, and so the news affects my music.

"I think that people should be experts in what they try to do. A musician should concentrate on giving his art to the public and use his opinions for his own private satisfaction.

"Now, there's another thing. Suppose you change to certain ideas through certain times of stress because that's the accepted opinion. I'm sure there must be certain people who became Nazis even though they didn't believe in it. Now, no matter how much they protest, they're Nazis, and can't do anything about it.

"I do think about these things." She laughed at herself as she added, "In fact, I love to argue about them.

"Sometimes at the dinner table I discuss politics, current events with my father. Do I argue with him? Well, in politics I generally agree with him. In art, I generally disagree with him.

"He likes functional things, but I notice he likes to be around beautiful things anyway. He also," she smiled mischievously, "says he doesn't approve of mushy goings-on around the cats; but I notice sometimes when we're not looking, he likes to pet them too."

It was getting toward Philippa's bedtime and, thinking of the concert we asked her what dress she would wear.

"It's going to be white, with transparent plastic sequins—a short skirt. I like dresses with full skirts," she got up and twirled happily around, fluffing out her skirts, "fitted bodices, things with a feminine line.

"And I like evening dresses that have decolletage here," she demonstrated, "and long skirts. I don't have long ones now. When I get to be 16 I guess I'll wear long skirts and wear my hair up, too.

"I understand that I'm too young now to wear long skirts, because if I put on a long skirt, I would look like 18—" She smiled gaily, and dimples appeared at the corners of her mouth, "—at least I hope so!"

Muriel Rahn Now A Speaker

New York Amsterdam News

Muriel Rahn's fame as a speaker is spreading! In fact Miss Rahn is seriously thinking of adding a new title to the one she already enjoys, "star of 'Carmen Jones.'"

This all stems from the fact that Miss Rahn can "talk" as well as sing. The demands being made upon her to speak at various functions while on concert tours has caused her to be rediscovered by her management. Next year there is a possibility that Miss Rahn will be a platform lecturer as well as a Concert artist. 1-26-46

The most recent occasion upon which she was called to make with a lecture was at New York University. The class in Race Relations at this institution desired a fluent speaker two weeks ago, with first-hand knowledge of the experiences a widely travelled Negro "enjoys" in our democracy. On this Miss Rahn could really wax eloquent since she has been denied accommodations in some of the biggest hotels in the country, not to mention encounters with Jim Crow on trains and planes in the past. 'Tis said the class at NYU learned a lot from La Rahn.

Again, Miss Rahn was called upon to speak at a union meeting sponsored by the Negro Labor Victory Committee in New York. The members of the union were astounded at her knowledge of union policies and her ability to make with a speech that almost rivaled the union leaders.

This was nothing compared to the talk she gave the employes of the North Carolina Mutual Insurance Company in Durham when she sang in that city recently. C. C. Spaulding, the company president, congratulated her profusely at the conclusion of the speech but she wondered about his compliment afterwards. 1-26-46

He said, "My dear, you speak as well as you sing." That was no remark to make to a concert singer, Miss Rahn thought, but then she said, "He must have meant it in good faith because last week he sent me a bushel of oranges from Florida where he was enjoying a vacation, and wanted to know when I was coming back to Durham."

Brotherhood or Boredom?

Artists who don't sing in English bore us! That is the position this newspaper has taken in the controversy as to whether singers who appear before an English-speaking audience should sing in foreign languages. Baltimore, Md.

This week, Muriel Rahn, star of "Carmen Jones," takes issue with the AFRO, and with an article by Hortense Young, who wrote (AFRO, Mar. 2), "I venture to warn our singers. I am afraid I represent the feelings of at least 95 per cent of their audience when I say, "Preach, speak, or sing to us in English.'" Afro-American

By MURIEL RAHN

Recently I read in the AFRO-AMERICAN an article which both surprised and annoyed me. I refer to the one written by Miss Hortense Young under the caption, "Artists Who Don't Sing in English Bore Us." Baltimore, Md. Afro American

The heading seemed harmless enough. I concur with Miss Young that an artist appearing before an American audience should most certainly sing preponderantly in the English language.

Upon reading further, however, I discovered that Miss Young was not so concerned with the omission of songs in English, but rather with the inclusion of songs in a foreign language.

I do not know how often Miss Young frequents concert hall; but I am very sure that if she follows many vocal recitalists, she must become bored often.

For several understandable reasons, it is both desirable and often requested that songs of a foreign language be included in the singer's repertoire.

The question naturally arises, I daresay, as to the reason for these songs. Baltimore, Md.

First of all, songs that have been originally written in German or some other foreign language are not easily translated so that the beauty of the text and rhythm are maintained. Sat.

Hours of Research

I say this despite Miss Young's superficial idea that this is "pure folly!" Afro American

If a fluid and poetic translation were as simple as she indicates, I would appreciate a referral to her source, for this is one thing on which I spend endless hours of research, as I am sure do many other singers. 3-16-46

So often when one finds an acceptable translation, the English is stilted and pedantic — or just downright archaic.

I recall a recently submitted translation of a 16th century Italian work which included this phrase: "Though in despair, at last I wend my weary way."

This phrase is rhythmically so constructed that an obsolete English phrase such as "wend my weary way" would hardly be understandable to even an English-speaking audience. (Try to say it rapidly, and you will see what I mean.) 3-16-46

And who in the audience speaks that way in twentieth-century America?

I cite this mild example only to show one of the many technical ramifications of a good translation when a song is originally written in a foreign language.

My second argument for the inclusion of foreign language songs is the accepted opinion that the ability to sing in various languages with flexibility is part of the equipment of a professional singer.

Most people know that such works are customary in the concert halls of New York City where singers are measured critically.

Open to Criticism

If the singer fails to include these works outside New York, he lays himself open to being maligned by the very listeners who may be "bored."

He will be accused of daring to condescend or compromise when not appearing before a metropolitan audience.

Too often I've heard a singer being severely scored because she "sang down to us. We're a very musical and critical town, and we can appreciate German lieder just as much as a New York audience. The very idea!"

My last defense for the use of these songs (and mind, I love to sing English songs, so this is not personal) is based on an appreciation expressed from language teachers in various schools who see this as a means of practical application for a foreign language lesson.

In appearing before a collegiate forms on the stage in France and in Russia must sing in French and audience, one invariably sees not only music appreciation mirrored in the faces of the listeners, but sometimes can discern a language translation in the listening process.

It has taken hold to such an extent that many times the listeners come back after a concert to converse in a language other than English.

Here in America, we also have communities with peoples of various foreign backgrounds who thrill to hear music sung in their native tongues.

Isn't it sound and rational in a town like San Antonio, Texas, where over two-thirds of the population is of Spanish extraction, to sing in the tongue most frequently used by many of the concert-goers, if so equipped?

Creates Tolerance

I have sat next to people who wept tears of joy and gratitude upon hearing Marian Anderson or Roland Hayes sing a Finnish folk song or a German lied.

Does not such expression of emotion stimulated by the glorious singing of a colored American make for more racial tolerance?

I take particular issue with the assertion that "everyone who person Russian. No foreign languages are tolerated over there."

I don't know about Russia, for I've never been there, but the statement about France is unfounded. 3-16-46

The French welcome good music, and, judging by my personal experience, they are anxious to hear English — and plenty of it so that they can better understand it.

Were this assertion true, the colored American musicians who flourished there between the first and second wars never would have known the gracious acceptance and warm hospitality, afforded them by the country, for they did not arrive there singing in French.

No, they are not (thank God!) so intolerant as to ban every language except their own.

I hope the day never will come when we stoop to such a bigoted and selfish viewpoint as was expressed by Miss Hortense Young.

Doing Great Service

In this day and time, when the whole world is seeking a pattern of progress in which language and customs, race, creed or color will be no barrier to international understanding, it seems to me that the singer who brings the culture of a foreign land as expressed through the universal language of music to an American audience, is doing a great service for the brotherhood of man.

N.Y.'s Actors' Equity Gets "Woman" Rebellion Suit

Baltimore, Md. Afro American

By CONRAD CLARK

WASHINGTON. Sat 4-11-46

Dick Campbell, personal representative and manager of Muriel Rahn, concert and stage artist, who was ousted from the "St. Louis Woman" cast informed the writer that both Harold Nicholas and Rex Ingram are being sued through Actors' Equity.

The suit grew out of their "unethical and unprecedented action" when they "rebelled" against the

The suit grew out of their alleged "unethical and unprecedented action" when they "rebelled" against the former Carmen Jones star and demanded that Ruby Hill be brought back into the cast, the representative said.

To quote Mr. Campbell, who in turn quotes Harold Nicholas, the entire "rebellion" is summed up in the statement said to be made by Nicholas on the final night of the rehearsal in front of the other members of the cast, when he said. "I have nothing personal against Miss Rahn. It is just that she is too fine an actress. She overshadows me and makes me ill at ease." Sat 4-11-46

Cancelled Concert

Mr. Campbell further stated that Miss Rahn has an over-all contract with Edward Gross, the producer, and included among the terms yet in force is that she will receive the sum of $650 per week through June 1, after which her salary will be $750 per until the expiration of the agreement which is to July 6.

Miss Rahn may also bring to bear in her suit the loss of more than $800, which was caused by her going into the cast of "St. Louis Woman" when she cancelled her annual recital at Town Hall, scheduled for Apr. 2.

CHARGE JEALOUSY IN 11TH HOUR REMOVAL OF MURIEL RAHN FROM MUSICAL, "ST. LOUIS WOMAN"

By DICK CAMPBELL

Personal Representative For Muriel Rahn

I want to make a simple statement for Muriel Rahn. Miss Rahn will not open in "St. Louis Woman" tonight at the Market Beck theatre. Miss Rahn did not withdraw from the cast of her own will. She was forced out by some "high-handed tactics" on the part of certain key performers in the cast who "ganged-up" on her when she stepped into the role vacated by Ruby Hill last week, and came through with the unstinted approval of Mr. Mamoulian, the director, the producer, Edward Gross, and also three paid preview audience on Tuesday, Wednesday and Thursday evenings of this week.

Miss Rahn has done absolutely nothing to cause resentment against her, and on the contrary has been a perfect lady at all times while rehearsing with the cast. I think the entire situation can be summed up in a statement made by Harold Nicholas, of the Nicholas Brothers, in the presence of the entire cast when they met and discussed the situation Friday evening at the final rehearsal. Mr. Nicholas said, and I quote: "I have nothing personal against Miss Rahn. It is just that she is too fine an actress. She overshadows me and makes me ill at ease."

The leaders of this "rebellion" against Miss Rahn were Rex Ingram and Harold Nicholas, and several others who strung along with these two because they felt they had to back up the stars to protect their jobs.

We want it thoroughly understood that the producer, Edward Gross, and Reuban Mamoulian, the director of 'St. Louis Woman," have made known to us that this was not a matter of their doing. They explained to us that Mr. Ingram and Harold Nicholas, with the others had put them on the spot by asserting that if Muriel Rahn performed on opening night, they would refuse to go on. Therefore, in order to protect their investment and be assured of an opening night performance, they had to take the easiest way out and recall Miss Hill, who was replaced by Miss Rahn less than a week ago, to resume the role.

A settlement of ten thousand dollars has been offered Miss Rahn by the producer. As yet, Miss Rahn has not accepted and the matter is by no means ended.

Muriel Rahn Remembers GIs

Pittsburg Pa. Courier

NEW YORK—Muriel Rahn remembered on Broadway for her provocative creation of the title character role of "Carmen Jones," has taken up the entertainment cudgels for the men and women who still remain in the armed services. She has expressed her willingness to appear at any military establishment to entertain the GIs so long as such appearances can be incorporated into her schedule of commitments. Sat 5-4-46

In addition to her offered personal appearance stints, Miss Rahn has also consented to make recordings of her best known renditions for shipment to men in the occupation forecs overseas. These recordings are to be distributed gratis among the men by any of the entertainment or relief agencies.

Apology Settles Rahn Row

Norfolk, Va.

Ingram And Nicholas Exchange Letters To Soothe Hurt Muriel

By JOE BOSTIC

NEW YORK, N. Y.—(ANP)—Broadway's precedent setting "showdown" battle between Muriel Rahn and Rex Ingram and Harold Nicholas arising out of Miss Rahn's brief appearance in the cast of "St. Louis Woman," was settled amicably here last week.

The settlement followed the receipt of Miss Rahn of an apology from Ingram and Nicholas, in which they denied having any intent to impugn the artistic abilities of the famous singing star.

SOUGHT REDRESS

Miss Rahn han contended that statements made by Ingram and Nicholas before several in the cast of "Woman" cast aspersions on her temperament and impunged her artistic ability. She sought redress before the council of Actors' Equity.

During the interim between the hearings, Clarence Derwent, incoming executive of the actors' unions, talked to the three principals individually and discovered a basis on which discussions might be opened looking towards a settlement out of the hearing room.

As a result of Derwent's intervention there was an exchange of letters between the principals. The letters were the Ingram-Nicholas apology and the Rahn acceptance. Following this acceptance Miss Rahn withdrew her action.

PLAY IS A HIT

Meanwhile, despite the difficulties, "St. Louis Woman" has become a solid hit. Miss Rahn's contract which had until July to run is still in effect and therefore the singing star's feelings are being somewhat assuaged by her substantial weekly pay checks.

IN THE SOUTH: Muriel Rahn, soprano, who sang Carmen in "Carmen Jones," has discovered a way for a Negro artist to give concerts in the South without fellow Negroes being segregated in the audience. She has done it by appearing with amateur Negro sponsors, who, being taxpayers, have access to municipal auditoriums. These sponsors do not set aside a "white section," so that when non-Negroes come to the concerts they take their places anywhere in a house that has no reserved seats. Audiences have been

Muriel Rahn.

successfully mixed this way at Corpus Christi, Fort Worth, Houston and Oklahoma City on Miss Rahn's current tour.

Robeson Sings For GM Pickets In Cleveland

Special to the Daily Worker

CLEVELAND, Jan. 18. — Paul Robeson sang for a capacity audience in the Cleveland Public Music Hall before he gave the concert of his life later on the General Motors picket line.

Robeson spoke at the United Auto Workers' strike kitchen and recreation hall before he joined the pickets.

"I know what your struggle means," he said. "My people were born of struggle. I've been on the picket lines before and will be there again."

Then he sang. His rich baritone gave them Old Man River, Joe Hill, Water Boy and other songs. As he left, giving himself just time to catch his train, workers cheered. The lucky union was UAW Local 45, on strike at GM's Fisher Body plant here.

Q. Please print a brief sketch of the life of Paul Robeson. Charleen Lee, Bridgewater.

A. Paul Robeson was born in Princeton, N. J., April 9, 1898. He received his B.A. degree at Rutgers College in 1919, where he was a member of Phi Beta Kappa, Alpha Phi Alpha, Sigma Tau Delta and a four-letter man in athletics. He took a degree in law at Columbia University in 1923, and has since been granted honorary degrees at Hamilton College, Rutgers and Moorehouse College. His first appearance was in the play, "Voodoo," with Margaret Wycherly. He has made concert tours to countries all over Europe, and has toured the United States. Some of the more notable plays in which he has appeared are: "Othello," "Emperor Jones," "Showboat" and "Jerico." He married Eslanda Goode in 1921, and they have one son, Paul.

Paul Robeson

Like a black panther that has known no law
Save his own strength, Othello lives to-night.
This is the giant form that Shakespeare saw
Crowding his dreams, so he could scarcely write.
This is the voice whose organ tones he heard,
Filling his mind so that he could not rest,
But must pour out on paper every word
It uttered. Perhaps Shakespeare never guessed
That in a day to come, these lines would spring,
Vibrant and sharp, a rapier to the heart:
Because Othello's grief and suffering,
In blood and breath, not reading any part,
Would walk with this great black man for an hour,
Gaining, through him, authority and power.

—Dorothy Littlewort, in Opportunity.

Baritone Paul Robeson

. . . at Memorial Auditorium Friday.

Robeson Versatile

Paul Robeson, who will sing his first recital at Memorial Auditorium Friday evening, has won honors in the fields of concert, theater and sports. Walter Camp named him an All-America football end for two consecutive years while Robeson was a student at Rutgers. After emerging from that college with a Phi Beta Kappa key, he earned a law degree at Columbia before he turned to dramatic roles in the theater. For many years he has alternated between acting and singing, both in Europe and America, with successful radio and movie appearances added to otherwise busy seasons.

Assisted by William Schatzkamer, pianist, and accompanied by Lawrence Brown, Robeson will sing the following program:

When Dull Care ---------- Wilson
Lasciatemi Morire ---------- Monteverde
Dans le Printemps de mes Annees ---------- Garat
Three Poor Mariners ---------- Quilter
Robeson

Organ Fugue in G Minor (The Little Fugue) ---------- Bach
Intermezzo in E-Flat Minor ---------- Brahms
Polonaise in A-Flat Major ---------- Chopin
Schatzkamer

Silent Room ---------- Moussorgsky
Excerpt from Boris Godounoff ---------- Moussrgsky
It Was a Lover and His Lass; Take, O Take Those Lips Away ---------- Quilter
Four Russian folk songs ---------- Liadoff-Siloti
Robeson

Reflets dans l'eau ---------- Debussy
Ritual Fire Dance ---------- de Falla
Schatzkamer

John Henry; Hammer Song; Deep River; Great Gittin' Up Morning.
Robeson

Mrs. Paul Robeson Defends Husband From Red Baiters

SPRINGFIELD, Mass. — "Every time you open your mouth and say anything progressively, people label you a communist."

Thus Mrs. Paul Robeson of Enfield, Conn., this week brushed aside persistent charges in Washington that her singer-actor husband was leagued with the Communist front.

The charges were made immediately prior to the "Win the Peace" conference, held in Washington with Robeson being one of four men aggressively shaping the organization's policies.

"My husband is interested in winnnig the peace—all of us are, or should be. What's Communistic about that?" Mrs. Robeson said.

Robeson Called 'Voice of Africa'

Almost Attained Status of Deity to Africans

NEW YORK—Paul Robeson is the voice of Africa outside of Africa" to the native African, Froma Sand, Hollywood screen writer, told members of the staff of the Council on African Affairs yesterday.

"Mr. Robeson represents all their hopes and aspirations," Miss Sand asserted. "He has almost attained the status of a deity to the African people, who often think of themselves as forgotten and despised."

It is for this reason, she added, that the African people hold in esteem people like Mr. Robeson, organizations like the African Council and non-European newspapers that bring their case before the world.

Author of 2 Books

Miss Sand, who is on a visit to America from Johannesburg and Kimberly where she has closely observed conditions, is the author of "Breakwater," a novel on South African gold mines, and "Pagan Tapestry," an autobiography.

She recalled that while the British and Boers, main elements of the white European population, were at odds on all other issues in South Africa, they were united in systematic oppression of the eight million Africans.

Robeson Sings to 8000 at Watergate

By Virginia Williams
Tribune Staff Writer

A very distinguished recital of songs and a practical summary of the type of peace the world expects was given by Paul Robeson last Thursday at the Watergate before approximately 8,000. The affair was sponsored by the National committee of Win-The-Peace of which Mr. Robeson is co-chairman. Appearing on the program with Mr. Robeson as speakers were Rep. Hugh Delacy and Vincent Price.

Music lovers, students from Junior and senior high schools, Teachers' Colleges and Universities mingled among the throng that taxed the capacity of the open air theatre at the base of the Lincoln Memorial overlooking the placid Potomac, to hear Paul Robeson, the great master of diction, the world's greatest "Othello" as well as a gifted singer of songs.

Simplicity

Mr. Robeson's songs were sung with a matchless simplicity; these songs permitted a wide range of expression, a greater variety of color than the average program permits; but the same simplicity, the same sincerety, warm poetry and perfect proportion remained.

It is a marvelous thing to see the energy Mr. Robeson puts into things a peace-loving nation should have as ideals. No better time, no better place could have been chosen—the nation's capital at the Watergate not so far removed from the D.A.R. Hall.

The words of Longfellow seemed ever present during this whole performance:

"And in despair I bowed my head
'There is no peace on earth' I said
For hate is strong and mocks the song
Of Peace on earth good will to men.
Then pealed the bells more loud and deep
God is not dead, nor does He sleep
The wrongs shall fail, the right prevail
With Peace on earth good will to men."

Wanting justice and the golden rule put in action are very simple ideals. The world has waited for better things through one of its most bloody wars. Better things will come. Hence Paul Robeson's coming to Washington will go down in history as one of his greatest appearances.

Robeson Well Received at Bennett College

By A. A. MORISEY

GREENSBORO, N. C.—An enraptured audience at Bennett College Friday night gave forth freely in thunderous praise of Paul Robeson as he sang and the artist responded generously with encores totaling fifteen—five more than the ten programmed numbers. He was assisted by William Schatzkamer who gave two piano groups and was accompanied by Lawrence Brown.

The delightful program sung by the distinguished artist included numerous familiar numbers and seemed characterized by the music of oppressed peoples of the world as they voice their aspirations and hopes in music.

SKILLED ARTIST

Mr. Robeson's powerful voice, his evident skill as an actor, and the wide range of his voice are beyond the descriptive abilities of this writer. He was generous enough to include two excerpts from "Othello" which he read at the end of the program.

In his first group were two folk songs arranged by Quilter, Montverdi's "Lasciatomi Morire," and Beethoven's majestic "Creation Hymn." In the second group he sang Mendelssohn's "Lord God of Abraham," Boris Godounoff's prayer for his children from the Moussorgsky's opera, "Within Four Walls," and a Polish rabbi's lament arranged by Engels.

His final group was of folk songs. Encores included the popular "Water Boy" and "Ol' M[illegible]

Schatzkamer's touch w[illegible]site with vivid cresendos [illegible] tones.

Earl Conrad

Defender Chicago, Ill.

Open Note To Mr. Paul Robeson

MY DEAR Paul Robeson: Sat. 7-6-46

The last time I saw you was backstage at the City Center Theatre when you were giving your final performances of "Othello." At the time you said you read me each weekend in the Defender, and I hope you will read me this weekend for I am joining the company of Fredi Washington, Melvyn Douglas, the Boston Chronicle and many others who want to see you play the part of Denmark Vesey in Dorothy Heyward's "Set My People Free."

If there was ever an hour when the people needed the stimulus and the reminder of such a chapter in history as was that of Denmark Vesey's this is it. The gains of the Negro people in the recent period stand threatened. Unreconstructed rebels have positions in government in abnormal proportion. It is an hour when we are reminded of Andrew Johnson and John C. Calhoun and the compromises of the slave period. So stark have been the blows of the neo-Confederacy now ruling the Cabinet that its actions have permeated the broad fabric of culture, echoed themselves in the vicious anti-social criticism of the New York theatrical "critics." One great play after another has been falling before the lash of paltry "bell-wethers" of literary criticism and it is an hour of cultural crisis as well as political crisis.

Personality Significant

I KNOW of no other personality significant enough in the theatre to stem this tide in the cultural arena, and consequently, to help stem it in the political arena. I think that if you were to play Denmark Vesey not even the most damning and united attack of the "critics" could prevent that play from succeeding and becoming a political factor of consequence.

As a careful student of your career it is my belief that your political impact reached its highest intensity with your "Othello." But this was a symbolical role, whereas the Vesey characterization bears sharply on the American scene, and carries an implication for the whole broad interracial movement. I would have wished that some story based on the life of Frederick Douglass had been available for you at this hour, but in its lack, the story of Vesey can be fully as effective, and, as it may be even more dramatic, there is even greater reason to believe it could not fail histrionically as politically.

I know that it is a considerable undertaking —a new vehicle, a new slice out of one's life— but it is my considered opinion that in this play there is the most admirable combination of political-theatrical possibilities.

Symbolizes Negro Struggle

It is not difficult to foresee how effective you would be in taking a stand on political issues generally during the period of your performance of the Vesey characterization. The connection would be indubitable, the meaning of your comment magnified.

"Set My People Free" has an important implication for the development of relations between the Negro millions of the West Indies and those of the United States, owing to Vesey's origin in the West Indies and the strength he drew from Toussaint L'Ouverture. Such relationship needs emphasizing at this point.

Perhaps most of all the Vesey play symbolizes the steady, independent struggle of the Negro people over the generations. Coming at a time when the National Negro Congress has tossed the issue of Jim Crow into the lap of the United Nations Security Council, the recollection of Denmark Vesey is an apt symbolization of the continuity of struggle.

I'd put it this way, Paul, there is

"Trouble een de Lan'
We got to get de chillun
Out of Pharoah's han'."

I think you can do your best work in the next period if you make the name of Denmark Vesey ring out on the American plains as it did in 1822. Think it over.

Sincerely,

Robeson Didn't Go South but He Grossed $200,000

The Afro-American Baltimore, Md.

Sat. 7-6-46

NEW YORK — Although he played no dates in the South because of his anti-Jim Crow stand Paul Robeson finished a season of 85 concerts which grossed him $200,000, his highest season's record to date.

Previous tours in the stage play "Othello" also added to the gross.

The singer-actor has set another tour for next year, with 70 dates already booked, which might delay his return to the legit stage unless a suitable vehicle arises.

Already the singer is studying the script of Dorothy Heyward's new play, "Set My People Free," based on the life of Denmark Vesey, who was the hero of the South Carolina slave insurrection in 1810, as to whether on not it would be a suitable role for him.

In addition to this, Robeson has concert offers from Australia, South America and Europe, but is undecided about leaving this country at present.

He's Top B.O. Draw

The Afro-American

Baltimore, Md.

PAUL ROBESON,

who grossed $141,294.78 for concert work in 1946, exclusive of record royalties, for top earnings in the music field for strictly concert takes. Sat. 12-28-46

Equality Not U.S. Ideal Robeson Says

The Defender Chicago, Ill.

Sat. 10-19-46

LOS ANGELES — On the West Coast in connection with the membership drive of the National Negro Congress Paul Robeson, chairman of the National Committee to Win the Peace, last week said real equality is "almost not an American conception."

Testifying before the Tenney joint legislative (California) committee on un-American activities as a surprise witness, Robeson said, "If Mr. Truman is going to raise the underprivileged third of the nation, or the Negro one-tenth," he must take drastic measures in the South.

Robeson was apparently subpoened by the committee which is investigating the Ku Klux Klan and "left wing" activities in Hollywood, because he heads the Committee to Win the Peace along with Brig. Gen. Evans Carlson, marine hero. Robeson is also an officer of the Independent Citizens' Committee for the Arts Sciences and Professions, and has traveled extensively in Russia.

Denies Being Communist

He told the committee that he is not a communist, but that as a Negro he is inevitably attracted to "anti-fascist" movements. Regardless of other features, Russia is a country where racial discrimination has been abolished, he said. Asked if he thought Russia of 1917 was an ideal testing ground for Marxism, Robeson said, "No, I think the best country in the world to test the principles of Marxism might be the America of today. Russia in 1917 was too poor."

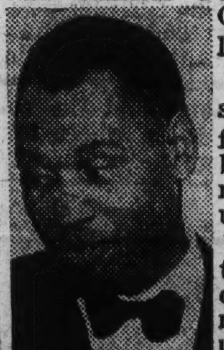
Besides probing the Ku Klux Klan, the Tenney Committee has extended its activities to include ICCASP, the Committee to Win the Peace, and the Screen Writers' Guild.

After the hearings Robeson resumed speeches for the National Negro Congress. He, General Carlson, and Revels Cayton, congress executive secretary, are operating as a "loose team," to encourage membership in the National Negro Congress. Reason for the cooperation is that the struggle for full democracy is so closely bound with the struggle to prevent World War III, that each leader feels he is still working under his title in supporting the others.

Detroit Festival Honors Robeson

The Afro-American Baltimore, Md.

DETROIT.—A scroll of achievement was awarded to Paul Robeson at the seventh annual American Musical Festival held at Olympia Stadium last week.



Mr. Robeson

In addition to singing at the festival, Mr. Robeson spoke for racial amity and unity.

In a speech that was broadcast, Robeson made a plea for unity and action among all peoples of all races, urged a voice for his people in shaping the economic and political life of the nation and scoring the Fascists in all lands, citing Churchill and Franco.

In song he stirred his audience with "Over the Mountains," and in a plea for deliverance, he sang "Hassadic Chant." Sat.

These were followed with a moving United Nations number by Shostakovich, and then "Water Boy" and "Ole Man River."

Among others outstanding on the program were "Sugar Chile" Robinson, W. C. Handy and violinist Eddie South.—ALBERT WASHINGTON. 9-27-41

PRAISE SOVIETS

Examiner Los Angeles, Calif.

He spent more than an hour in praise of the Soviet system, and told of sending his son to Communist schools in Moscow and London.

"The Russian dictatorship is one of the people, as against that of Franco in Spain, which denies the people any voice in government," Robeson declared, adding: Tues. 10-8-46

"It's time we got to looking at the Russian situation from the Russian angle."

Book Reviews

The Afro-American
Baltimore, Md.

by J. Saunders Redding

"PAUL ROBESON, CITIZEN OF THE WORLD," by Shirley Graham, Messner Co. Price $2.50.

I am, I suppose, one of those snifty individuals whose suspicions are aroused by fictionalized biographies of persons still living. In general, such suspicions are fully justified.

Fictionalized biography is in itself a contradiction, an anomaly, an elaborate deception perpetrated in complete but often blind and misguided sincerity. Writers of such works seem never to be quite certain where fiction should leave off and fact begin.

They are dazzled by the romantic possibilities in their subject; or they have axes to grind; or they are drunk with an afflatus that is not altogether divine; or they are hero-worshippers—and I have always been even more suspicious of hero-worshippers than I am of heroes.

Moreover, it has always seemed to me that a biography—whether fictionalized or not—of a still-living subject is an embarrassment of the same sort as showing the baby pictures of a person now grown to adulthood; they are only remarkable because of all they do not show.

The biography of a still-living subject cannot approach so nearly to the truth of fact, or truth of opinion, or just plain truth as the biography of a dead-subject can.

Sat. 8-31-46

And again, biographies of people still living are apt to make the truth harder to establish.

Having read Eslanda Goode Robeson's biography of her husband and Woollcott's "Colossal Bronze" and now Shirley Graham's "Paul Robeson, Citizen of the World," I do not know whether Robeson, for instance (and this is only an instance) discovered his talent for singing (as Mrs. Robeson says), or whether it was discovered for him (as Woollcott says), or whether he knew all the time he had it and began cultivating it in college (as Mrs. Graham implies).

Now, I hold that the truth in such matters is important in biography. It is not important in fiction. But in, fictionalized biography, where are you?

But, make no mistake, I like the book Shirley Graham has written about Paul Robeson. I like it because it is of its kind a competent job of writing and because I like the subject.

The general facts of Paul Robeson's life are well-known by now. His birth in Princeton, N.J., his later removal to Somerville, where his sterling father had a church, his brilliant record at Rutgers—all these, though encumbered by legend, are well known.

But what Shirley Graham brings to their telling is a fullness and a warmth of sympathy that flows from the generous spirit of the subject itself and touches even the little lives that touch Robeson's with an understanding which, by reflection as it were, makes plain why so many people love and admire him.

Admitting his great gifts otherwise, one feels that Paul Robeson's greatest talent is that rarest of all—making people love him.

There are some new (and perhaps imaginative) episodes in Mrs. Graham's account. There is that story of Robeson's first playing Othello at seventeen—and opposite a white Desdemona too!—which I had never heard before.

There is the opening episode, which is certainly apocryphal, of a taxi ride from Barcelona to Madrid in 1937, when such a trip by one of loyalist sympathies would have meant certain death over a road which was guarded by Franco's men.

But then, Paul Robeson is the sort of person around whom legends grow; and legends, so long as you know them to be legends, make delightful reading. Shirley Graham's book proves it.

ROBESON COMPLETES TOP CONCERT SEASON

The Courier Pittsburgh, Pa.
Sat. 7-6-46

NEW YORK—Paul Robeson, who is one of the most versatile of concert artists on stage today, has just completed his most successful season of concert appearances. Doing more than eighty-five song appearances from Sept. 27 to June 4, gross receipts came to $200,000, a top record for the baritone. An interesting sidelight on the tour is the fact that due to Robeson's

anti - Jim Crow stand, he played no dates in the South, and the tremendous figure was set only by appearances in sections of the country where a man's a man, regardless of the color of his skin.

A tour for next season is already being set up with seventy dates having already been signed. Concert offers have come from Australia, South Africa, South America and Europe but Mr. Robeson does not plan to leave the country at this time, and will only accept dates in the United States.

The success of his past concert tour, and the fact that another is being readied for him so soon, breaks up the continuity of the great baritone's customary method of doing things. Heretofore. he has done two years of drama, and then two years of concert work. This habit pattern will be broken this year when he returns to the concert stage instead of the legit, since at this time there does not seem to be a suitable stage vehicle for him.

Copland's 'Lincoln Portrait'

ORCHESTRAS: The Boston Symphony is in town for four concerts this week: Tuesday night in a benefit concert for the Rachmaninoff Fund (proceeds to assist and present young pianists) and on Wednesday night and Saturday afternoon, all in Carnegie Hall. On Friday, the Bostonians play in Brooklyn at the Academy of Music.

In the first concert, Dr. Koussevitsky has slyly scheduled Aaron Copland's *A Lincoln Portrait* ahead of Rodzinski's and the Philharmonic's performance on Thursday. This is one of Copland's most attractive pieces, and is the best of the many attempts to present The Great Commoner in music. It is unhackneyed (much more so than the phrase I just used to describe Lincoln), and the words, which are spoken by a narrator, are well chosen and meaningful. Kaussevitzky's narrator will be the actor Melvyn Douglas, while Rodzinski has chosen the Negro basso, Kenneth Spencer, as his speaker. Both should be excellent, though there is certainly some poignancy in having a Negro say: "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy." If you've never heard this work, it's worth your while to hear both performances. However, you will have difficulty getting in the Boston Tuesday night concert because the soloist is Vladimir Horowitz: he will play the Rachmaninoff Third Concerto, which, with him, is a stunning performance and always fills the house.

Kenneth Spencer

On the Thursday night and Friday afternoon concerts, Dr. Rodzinski, with concertmaster John Corigliano, is giving the first Philharmonic performances of the Szymanowski (pronounced Shiminoffsky) Violin Concerto, Opus 35, which was written in 1917. Since Szymanowski, who died in 1937, remains the most important name in contemporary Polish creative music, the chances are that the suggestion for playing this piece came from the conductor himself who has already sponsored a performance of the Szymanowski Piano Concerto (with Rubinstein).

Kenneth Spencer Stars With N.Y. Philharmonic

NEW YORK—The concert of the New York Philharmonic Symphony, under Arthur Rodzinski in Carnegie Hall last Thursday night, was highlighted by the first performances of Aaron Copeland's "A Lincoln Portrait" and the Szymanowsky Concerto for Violin and Orchestra.

Kenneth Spencer, baritone, spoke the words of Lincoln to the background music of the composition. Mr. Spencer recited the text derived from letters and speeches of Lincoln with deep feeling and reverence. His resonant voice and clear diction made every word live.

The "Lincoln Portrait" was suggested by the noted conductor Andre Kostelanetz shortly after America entered the second World War. Mr. Copeland has produced a sensitive and effective score. One recognizes an occasional familiar tune which he uses to good purpose in making the work ring with true Americanism.

KENNETH SPENCER

A Great Artist Who Likes Belonging to the People

By BETH McHENRY

KENNETH SPENCER, who thinks there is nothing better than being a people's artist, has successfully integrated the expression of his tremendous talent with the cause of humanity.

Spencer, star of "Show Boat," scoffs at the notion that an artist hurts his career by speaking out for the people. If you have anything to say, he told us in an interview the other day, believe me, the people want to hear it. Instead of hurting your career, he says, speaking out in a principled way on issues that affect the people can only bring you closer to them, make them like you more.

Kenneth Spencer's magnificent bass-baritone voice, together with his acting talent and his personality, have carried him to the top row of American stardom in a short space of time. At 33, he is one of the most sought after singers in the country, has successfully tackled radio, movies and the concert stage as well as Broadway.

Spencer was born and brought up in Los Angeles. Even as a child his voice fascinated the neighborhood in which he lived. At high school he failed to make the glee club because he sang "too deep." But he did win Shakesperian awards and other scholastic honors and he began studying music with local teachers. To pay for his lessons he worked at dozens of jobs—ditch-digging, gardening and at "maintenance" work in a department store. He's been hungry in his lifetime and he's had to fight his way along, and perhaps it's that which keeps him such a regular guy, so to speak.

While his national popularity dates back to about five years ago, Spencer graduated from the Eastman School of Music in 1938 with a degree and had sung in opera and with the Los Angeles Philharmonic Symphony Orchestra. He was an understudy for Paul Robeson in "John Henry," had a Town Hall debut, and sang at Cafe Society, all before doing the leads in two Hollywood films, "Cabin in the Sky" and "Bataan."

DOES 50 CONCERTS A YEAR

Kenneth Spencer's deepest interest, of course, lies in concert singing. He does an average of 50 concerts a year, travels the length and breadth of the country. His current contract with "Show Boat" has him signed up for two years.

Spencer takes his work seriously, trains constantly. He is always studying, coaches and works with his accompanist four days a week, takes lessons two days, has another day devoted to the study of Russian. He finds the hardest part of his work is in the preparation, he said, the actual learning of the music and the memorizing.

During the war, Spencer, who was turned down for the army, organized the first all-Negro USO unit and took it to the Pacific, to the Caribbean and South America. He thinks theatre people learned a lot about unity during the war and a lot about their role in things.

"Before," he recalled, "the people in the theatre were somehow cut off from regular people, from the life in the community. They're beginning to see themselves now as part of the national life and not separate phenomena."

In addition to the war tours, singing to troops, Kenneth Spencer has traveled extensively in America itself. He hopes to go to the countries of Europe, to the Soviet Union and Asia before he's much older. People, he believes, are exactly the same the world over only there's got to be a free exchange of culture to make them all understand one another better.

Spencer belongs to five unions, is currently active in helping to organize a cultural section of the National Negro Congress which will concentrate on the education of theatrical people to fight against derogatory roles for minority groups. It also will help to develop unity for winning the peace out of the unity that existed in the industry for winning the war.

KENNETH SPENCER SINGS CLASSICS

Youthful Bass Reveals Voice of Unusual Quality in Recital at Town Hall

By NOEL STRAUS

Singing of outstanding merit was heard from Kenneth Spencer, bass, at his recital given late yesterday afternoon in Town Hall for the benefit of the National Negro Congress. Mr. Spencer, who is the Joe in the present revival of "Show Boat," not only proved the possessor of a voluminous voice of unusual richness of timbre, but also made known interpretive gifts of no mean order.

Since Mr. Spencer gave his sole previous recital here in 1941 there has been a remarkable improvement in his vocalism. The tones throughout the entire compass have become finely equalized, firm, velvety and under sure control. They were used with uncommon flexibility for so large a voice and were admirably true to pitch.

The intelligence and musicality of Mr. Spencer's work was at once to the fore in his initial offering, the aria, "In diesen Heil'gen Hallen," from Mozart's "The Magic Flute." This was a daring choice for an opening number, but it was nobly delivered. The rapid tones were as sonorous and full-bodied as the sustained ones, and the deepest tones, including a superb final low C, proved quite out of the ordinary in power and security.

The aria was given in English, with the highly perfected diction that the artist had at his command in all of his contributions in the vernacular and also in the German songs that came later. Like the rest of his offerings, moreover, it was projected with purity of sound, smoothness of legato and a simplicity and spontaneity not easily over-praised.

In Handel's "O, Ruddier than the Cherry" the recitative was duly dramatic and expertly colored, while the ensuing area exhibited extraordinary agility in the treatment of its florid passages.

It happened that there were some throaty measures in the early classic, "Lungi dal caro bene," but these were quite the exception throughout the recital, and found no place in the companion classic on the list, the splendidly sung "Che fiero costume" of Legrenzi, where the speedy music entailed no loss of tonal texture. Among the Lieder of Schubert presented, "Der Wanderer" was especially noteworthy, being set forth with a sensitivity and beauty of tone, combined with a wealth of inner feeling, that made it one of the highlights of the program.

It was also extraordinary in its positive handling of tones below the staff. "In Abendrot" of the same composer was sung with touching religious devotion, and in the group of French lyrics, Flégier's "Le Cor" was masterly in its interpretation and tonal glamor.

If in the Schubert group, "Mut" was not bright enough in sound, and "Ungeduld" went too fast for its good, or if Franck's "Mariage des roses" and Debussy's "Beau Soir," with its splendidly sung final phrases, were ill-suited to a bass voice, they could not detract from the superior character of Mr. Spencer's achivement as a whole, during one of t esehason's most completely satisfying recitals by a youthful vocalist. Lyrics in English and Negro songs rounded out the list, in which Mr. Spencer had a first-rate accompanist in Jonathan Brice.

Langston Hughes Pens Libretto For Symphonies

Pittsburgh Courier, Pa.

LOS ANGELES—Topped by the New York City Center announcement that it plans to produce "Troubled Island," the opera for which William Grant Still wrote the music and Langston Hughes the libretto, the works of Still will be heard by many of the Nation's music lovers this year, it was indicated here last week. 1-14-46

Generally regarded as one of the six great American composers, the 50-year-old Still, who resides here, in 1944 won a $1000 war bond for his "Festive Overture" in the Cincinnati Symphony Orchestra's Nation-wide contest for an overture to celebrate its jubilee season. Thirty-eight other composers entered the contest.

He also wrote the "Poem for Orchestra" on a commission from the Cleveland Orchestra, which was given its first performance last season by that orchestra under the direction of Rudolph Ringwall.

Aside from the New York City Center production of "Troubled Island," which the composer and his wife plan to witness, other performances of Still's music are also scheduled during the year. 1-14-46

KEY CONCERTS

Some of these will include concerts by the New York Philharmonic Orchestra, the Detroit Symphony, the Kansas City Philharmonic, and the Columbus (Ohio) Philharmonic Orchestra.

Still's new group of art-songs, called "Songs of Separation," will be introduced Feb. 10 in New York's Town Hall by the distinguished contralto, Herta Glaz of the Metropolitan Opera.

These particular songs are on the words of five eminent Negro poets, Arna Bontemps, Philippe Thoby-Marcelin, Paul Laurence Dunbar, the late Countee Cullen, and Langston Hughes.

Another new Still work is a piece of religious music which will be premiered during the year at a Jewish synagogue in New York.

Prejudice Born of Fear, Says Viennese Artist, Who Will Sing Still's Art-Songs

Afro American, Baltimore, Md. 2-9-46

By VERNA ARVEY

LOS ANGELES—(CNS) — That racial prejudice is born of fear, and that that fear is usually economic, are the firm beliefs of lovely young Herta Glaz, Viennese contralto from the Metropolitan Opera Company, who will introduce a new group of art songs by William Grant Still in her Town Hall recital in New York City on Feb. 10.

To support this view, Miss Glaz cites the conversation she had with two of her acquaintances, who were lamenting the fact that it was so hard to find a school for their children to attend.

Miss Glaz pointed to an imposing edifice across the street and asked if that were not a good school. The two parents admitted that it was, but not suitable for their children any longer, because it had such a large percentage of non-whites in it. 2-9-46

Calls It Fear, Selfishness

Miss Glaz, shocked at the revelation, began to argue with them about the advisability of having tolerance in racial matters. She stayed at their home until 4 o'clock in the morning, arguing, and getting nowhere.

At that point, the man admitted that he knew there were many gifted colored people and Jews in the world, but added, "If we give these gifted people a chance to get ahead, what will happen to our own children?"

Miss Glaz then said that that was indeed the crux of the whole argument: fear, and a selfishness and greed for themselves or their own.

Miss Glaz deeply deplored the attitudes of reactionary people who try, against all odds, to keep prejudice alive. She declared that race prejudice in Europe was one of Hitler's devilish inventions, and reiterated what this writer had heard before from other Europeans, that nowhere in Europe, even under Hitler, had she found the race prejudice that exists today in America against certain minority groups.

Won't Sing Spirituals

An interesting sidelight on Miss Glaz's coming to America was that certain people told her she could not sing the same songs for the American public that she could for European audiences.

When asked whether she would sing colored spirituals, Miss Glaz replied that she would in Europe, where they would regard the spirituals as typical American folk music, but that she would hesitate to sing them in America, because she feared that she would be criticized because of her Viennese accent. 2-9-46

On the contrary, she was delighted with the prospect of singing the new group of art-songs by Composer William Grant Still, along with the works of Benedetto Marcello, Alessandro Scarlatti, Claudie Monteverde, Giovanni Legrenzi, Mozart, Schubert, Alban Berg, and Modeste Moussorgsky.

MUSIC OF NEGROES CONCERT FEATURE

New York Times

Idiom Highlight of Program by Philharmonic, With Still's 'Poem'—Anderson Soloist

N.Y. Sat 4-6-46

By OLIN DOWNES

Marian Anderson was the soloist at the concert of the Philharmonic-Symphony Orchestra last night in Carnegie Hall. She sang the "Songs of a Traveling Journeyman" of Gustav Mahler, the aria, "O mio Fernando" from Donizetti's "Favorita" and two Negro spirituals. The Negro composer William Grant Still was represented by the first performance in New York of his "Poem for Orchestra." Music, modern in workmanship but based upon Negroid idioms, was represented by Morton Gould's "Spirituals for String Choir and Orchestra." The Negro element and influence in American music was suggestively represented.

We went with special anticipation of Mr. Still's score but were disappointed. It is fluently written and orchestrated. Its form is dictated by the dramatic idea of (1) the world's desolation after the war, (2) the will to construct anew in the wake of the catastrophe and (3) the spiritual rebirth of modern society. The first two parts transform certain motives in association with the unfoldment of the idea. Sat 4-6-46

This is well enough so far as it goes. But the composer's expression is diluted in a way that deprives it of racial essence or any strongly individual note. Years ago we heard music by Mr. Still of an exoticism and imagination that recompensed considerably for the immaturity of its workmanship. Now Mr. Still writes plausibly, effectively, especially in the last pages of his "Poem." In the piece heard last night he appears to have been smoothed out as a composer—conventionalized. This is unfortunate. It is to be hoped that in later scores Mr. Still will return to what hide-bound academicians might call the original error of his ways.

It may be that Miss Anderson is a singer primarily for the recital platform. Her rich voice fascinated the ear; her musicianship and her sincerity were unquestionable. But she sang apparently with constraint and inhibitory caution with the orchestra. No one would accuse her of musical misrepresentation, but the conviction as well as the mastery of nuance which is hers when she is accompanied by a piano was rather lost in the orchestral shuffle.

After this there was an emotionally superficial and undistinguished performance of Tchaikovsky's "Romeo and Juliet" overture, followed by the most interesting orchestral score and Dr. Rodzinski's best performance of the evening. We mean Morton Gould's suite in five movements freely in Negro style. The harmonic scheme is modern.

WHITE MAN'S VIEWS

Says William Grant Still Stalks Dreams, Visions to Clothe in 'Beautiful Music'

By TED LE BERTHON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

Courier, Pittsburgh Courier

ON a quiet Hollywood street of what economists might call upper middle class homes I saw the unusual. A white nursemaid was walking along with two small Negro children. I thought of the Blackfriar's play, "Cauky," depicting a future America where Negroes were the dominant people, Caucasians the underprivileged.

The day before I had been one of several dinner guests at the home of William Grant Still, probably America's foremost composer of symphonic music. He likes to think of himself as a human being, as a man, as an American who also is a Negro. He thinks that if Negroes ever were in the ascendant, they likely would prove no better and no worse than whites. He suspects there may be buried civilizations wherein Negroes dominated and whites were enslaved. He is inclined to believe in the theosophic doctrines of karma and reincarnation, wherein men and women are purified by suffering through a succession of lives.

Mr. Le Berthon

There is much that appears profoundly plausible in the theory of reincarnation. It would explain why Still, himself, while of comparatively humble parentage, possessed striking gifts as a musician from an early age, learning far more rapidly than other children, colored or white, as if music instantly was familiar to him in its higher and fuller universal language of sound. Reincarnation might likewise explain the rarely talented young Philippa Duke Schuyler.

5-11-46

HOWEVER, karma and reincarnation, or progressive awareness of the meaning of life, history and the individual through the cumulative purificatory suffering of successive lives, is no surer a key to the riddle of life's inequalities and apparent injustices than is the Christian doctrine of purgatory.

For purgatory is a state of being, not a place, and I have heard many priests say that most American Negroes are getting the major share of their purgatory here and now, and will need less purificatory suffering in the life to come. Reincarnation is not necessary to the discernment of a divine justice. An omnipotent God, who can "exalt the humble" and can "scatter the proud in the conceit of their heart" can make His incomparable drama of life more mystifying—as a good dramatist should—by apportioning gifts in the most unexpected places and to the most obscure and unlikely persons. And He can bring all home to Him via both subtle and gross purgations, now and hereafter, such being the significance of the Cross.

But, however, William Grant Still explains his own genius or that of others, he is superbly correct in asking that he be regarded as a human being, a man, an American. Some of our outstanding music critics have been tainted by the spiritual and intellectual error of racism in evaluating his work.

One critic, who has shown a great personal affection for Still, has deplored his progressive departure from Negro thematic material. Conceding that his craftsmanship in composition is perhaps unequalled in our time, and that a Still opus is never dry or tedious, he wishes it were more Negroid.

But Still is not an African, but an American. Whether he is of pure Negro blood is as highly debatable as it is in at least 80 per cent of those to whom the designation Negro is applied so loosely.

5-11-46

NEITHER he, nor any other artist, thinks with his epidermis or with the color or texture of his hair. Rather, he thinks and creates out of the materials of his own environment, interests and personal complexities. Still has not lived in Africa. His friends and as-

sociates are of all or most races and blends. What impinges on his consciousness daily is the modern American scene, which is polyglot, influx, uncrystallized, multiracial.

That pigment or bloodstream has anything to do with the capacity for great thinking is downright Naziesque ethnology. The only possible reason for any Negro influence in William Grant Still's work would be that stimulated by the unjust pressures to which he is subjected because of the color of his skin. The emotions aroused in him by the irrationalism of race prejudice, however, would be universal, not racial.

When a composer of his stature creates, he is not merely reaching into sense data, such as the sights, sounds and events of these or other times. He is not merely creating program music, as Wagner did. Rather, he is reaching into the regions of the unfathomable soul of man, beyond the borderlands of sense. He iss talking dreams and visions and seeking to clothe them in beautiful sound. He is perhaps going towards the ultimate Kingdom of Heaven, which is within us, no matter what our race, to bring us intimations in music of a larger and nobler existence, beyond wars, beyond prejudice, beyond this world's confusion.

A. Jack Thomas Conducts White Baltimore Symphony

Afro-American
Balt., Md.

BALTIMORE — Musical history was made here Friday night when A. Jack Thomas, teacher-composer and master musician, directed the Baltimore Symphony Orchestra, white.

In this achievement, Mr. Thomas became the first colored ever to conduct an all-white symphony orchestra, sponsored locally.

However, oldtimers recall that two concerts similar to that given by the Baltimore Symphony at Douglass High School were performed here about 40 years ago.

Layton Turner Directed One

One was by the Hiawatha Club of Washington with Layton Turner directing and the other was by the Marine Band directed by the late S. Coleridge-Taylor.

Mr. Thomas's performance was made possible through the approval of Reginald Stewart, regular conductor and founder of the local symphony orchestra, and sanctioned by the mayor and the Municipal Board of music.

Highly regarded in orchestral circles for his talent and ability, Mr. Thomas maintains a studio here and is an instructor in New York City, where he resides.

Graduate of Juillard

He is a graduate of the Juillard School of Music and once taught at Howard University in Washington. 2-2-46

Featured on the program was Mr. Thomas's own composition, "Etude en Noire," which has been performed by similar orchestras throughout the country.

DIXIE SYMPHONY HAS NEGRO GUEST CONDUCTOR THROUGH REGINALD STEWART'S COURTESY

Oklahoma City
Black Dispatch

BALTIMORE — (ANP) — History was made Friday nite when A. Jack Thomas, composer and master musician, waved the baton in front of the Baltimore Symphony orchestra. In this precedent-breaking achievement, Musician Thomas became the first Negro ever to conduct an all-white symphony orchestra anywhere south of the Mason-Dixon line. 2-2-46

Opportunity for the composer to lead this noted musical aggregation came thru the approval of the symphony orchestra's director, Reginald Stewart, and with the benediction of the mayor of this southern city.

Featured on the program was Mr. Thomas' own compositions, "Etude on Noir." The Baltimore Symphony orchestra regularly invites guest conductors, but this marks the first time a Negro has been accorded that honor.

A musician of recognized talent and ability, Mr. Thomas maintains a music studio in Baltimore, while making his residence in New York City. He holds a bachelor of music degree, once taught at Howard university, was the first Negro conductor to graduate from the famed Juillard school of music. He has a distinguished list of firsts, dating back to the first world war.

STORM CENTER: Crowds crash the dressing room of Camilla Williams of the New York Civic Center to get first autograph of a new-born opera star. She received the greatest ovation of any new artist presented in New York in the past decade. Critics and public were unanimous in praise of her highly trained voice and superb acting.

New York Amsterdam News Sat. 5-25-46

HER PROTEGE: Geraldine Farrar, former opera star and the most celebrated of all Madame Butterflies, presents Camilla Williams, brilliant young soprano, with her own autographed score of Puccini's stirring opera. Miss Williams made a sensational debut in the title role at City Center last Wednesday evening to a sold-out house and was acclaimed by critics as the greatest Butterfly heard in New York in recent years.

Young 'Madame Butterfly' Scores; Sets Record

New York Amsterdam News.

New York City Center took on the thrill and excitement of a European setting at the season's first performance of Puccini's "Madame Butterfly" last Wednesday evening when an unknown soprano, Camilla Williams, aroused the sold-out house to tumultous applause and ringing bravos by a realistic and dramatic portrayal of the title role.

In the vast audience was Geraldine Farrar, most celebrated of all Madame Butterfly's, whose beauty and greatness as an operatic star is still fresh in the hearts and minds of all music lovers. She travelled from Stamford, Connecticut to personally give her blessings to the talented girl making her debut.

Sets Precedent

Miss Williams created some new pages for historic documentation in that she was the first Negro girl to sing the role in City Center or with any major opera company, and those pages will also record that it was her first operatic role learned in the short space of three months and by an inspired performance, filled with warmth and vitality, she was an instantaneous success.

The story of "Madame Butterfly" by John Luther Long, dramatised by David Belasco, is infinitely pathetic. The scene is laid in Nagasaki, where a little geisha falls in love with a United States naval officer, Lieut. Pinkerton. After their marriage he returns to the States and contracts a legal marriage with an American girl whom he takes to Japan when his ship is sent back for duty. Butterfly learns of his perfidy, embraces their little fair-haired son and kills herself with her father's sword on which is inscribed, these words, "To die with honour, when one can no longer live with honour." Sat. 5-25-46

The implications in this story are tremendous and Miss Williams read the part with vivid emotions of love, happiness, shame and resignation. Her resonant voice, well schooled to register these shadings, left the audience thrilled to the utmost at the close of the first act. The ovation was electrifying—a triumph that brought a surge of pride to the hearts of her kins people who formed at least half of the audience.

Acting Superb

Not only did this young woman sing the role with ample fluidity of vocal mastery but her acting was superb. There was of course the directorial pretense of being the oriental, under which flowed the histrionic tradition of the human element which transcends race or locale. Here was a woman broken in spirit, disillusioned to desperation, caught in the web of unrequited love and dishonour. She made the span of supreme happiness to utter despair with extraordinary conviction. Her voice and temperament were ideally suited to the role as she vested the aria "Un bel di vedremo" with sensitive beauty and plaintiveness. New York

Excellent Cast

Eugene Conley in the role of Pinkerton was a capable vis-a-vis, whose singing brought ardour and fire to the part. The interplay of feelings made taut by the tense racial situation was adequately portrayed by Ivan Petroff as Sharpless and the rich vocal colouring of Margery Mayer as Suzuki. Gean Greenwell was impressive as Bonze, the uncle; Hubert Noville was formidable in the part of Goro, the marriage maker, and Emile Renan caught the fancy of the audience as Prince Yamadori whose replica in manner and modern dress I have often seen at tea time in the Imperial Hotel in Tokyo.

The settings by Gondell were more than picturesque illusions for they evoked nostalgic reminiscences of red lacquered temples, Shinto shrines at Nara, cherry blossoms, painted silk screens and mirrored lights in the Inland Sea. Laszlo Halasz led the orchestra in a spirited and inspired reading of the score. And more, it is fitting to credit him with faith in new talent that has resulted in giving opportunities to both white and Negro artists.

At the close of the performance it was our pleasure to meet Miss Farrar as she posed for pictures with Miss Williams back stage. When we praised her for so graciously lending assistance to this young woman she remarked, "I am particularly interested in helping worthy young people regardless of race. This young girl has a remarkable talent that definitely merits support. I give it gladly and with sincere hope for her future success."—N.H.

Negro Soprano Makes Hit as Mme. Butterfly

Fri. 5-11-46

Camilla Williams, young Virginia-born Negro soprano, made her operatic debut as the hapless Japanese heroine of Puccini's *Madame Butterfly* Wednesday night at the City Center and was roundly applauded by the capacity audience, which included among its members a famous American Butterfly of an earlier generation, Geraldine Farrar.

Miss Williams, a graduate of Virginia State College, was teaching in an elementary school in her home state when an alumni group provided her with funds to study voice in Philadelphia. She twice won the Marian Anderson Award for vocal excellence, in 1943 and 1944, and subsequently embarked on a concert career. Last February she auditioned for the New York Opera Co. and then and there was awarded her present role. Fri. 5-11-46

She proved an admirable choice for the part, and the NYC Opera Co. is to be commended for giving her the chance. She has a voice of great natural beauty which she uses with considerable expressiveness and dramatic effect. Though some tones of her lower register seem weak and unsupported, those of her middle and upper range have remarkable purity and volume. She produced some full and brilliant high notes in the first-act love duet which brought down the house, and there was another ovation after her beautifully voiced *One Fine Day*. Indeed, all her singing in the two scenes of the second act was easy and secure, the flower duet with rich-voiced Margery Mayer (an excellent Suzuki throughout) falling mellifluously on the ear.

For one who was making a first appearance on the operatic stage, Miss Williams made a highly promising impression. Her acting was capable and relaxed, she handled cues and stage business like a veteran and she was always pictorially pleasing. She was shy and charming as Lt. Pinkerton's 15-year-old bride and, in the later scenes, duly animated or sorrowful as the occasion demanded. All in all, she was a Butterfly that would do credit to any opera company.

Eugene Conley also made a decided hit with the audience as that faithless stick of a character, Pinkerton, using his ringing tenor to fine advantage, and Ivan Petroff was a satisfactory Consul Sharpless. The production was adequate if not overly distinguished. Eugene Bryden's stage direction was workable enough, though several untraditional touches—foolish Prince Yamadori, for example, is dressed in a modern frock coat and played like a Hollywood version of a Japanese diplomat—added little. H. A. Condell has designed a palatial hilltop villa for poor Butterfly, with a realistic panorama of the bay and the Nagasaki that was to one side. Made of an elaborate series of semi-transparent screens which are carelessly lit and always being pulled and folded this way and that, the setting has the disadvantage of lessening the effectiveness of the all-night vigil scene by practically obscuring its three patient characters from view. Laszlo Halasz conducted with a rough-and-ready, keep-things-moving and the-devil-take-the-fine-points - of - Puccini's -score spirit, and the orchestra responded in kind, making an especial shambles of the intermezzo between the last two scenes.

ROBERT A. HAGUE

Fri. 5-11-46

Young Singer Scores In Norfolk Recital

By IVANHOE WAYNE
Guide Reporter

NORFOLK — Camilla Williams, the unassuming Danville (Va.) girl, who electrified audiences at Virginia State College back in the '30s with her singing of Hall Johnson's "City Called Heaven," brought to Norfolk music lovers one of the finest exhibitions of singing ever heard in this section, on Monday night.

Her recital was held in the USO Center Theatre auditorium hitherto closed to Negro patrons, before an audience estimated at more than 1,000 persons.

The audience included Dr. Luther H. Foster, president of Virginia State College, and Mrs. Foster, and Dr. John M. Gandy, president-emeritus of the college, and Mrs. Gandy.

The singer opened with a lilting, "Oh Had I Jubal's Lyre," and until the last notes of the religiously jubilant "Oh What A Beautiful City" died away she held her listeners raptly intent upon each utterance of her beautiful voice.

Two things were at once apparent in Miss Williams' singing: a naturally warm and vibrant voice and flawless diction.

Miss Williams' choice of selecti ns in the first half of her program was calculated to display her interpretative ability. That she chose German lieder as her media of expression is indeed a tribute to the sure, musicianly insight and authoritative control that is hers.

If the offering of lieder was too long, in the opinion of some listeners, the poignancy that she breathed into the brooding "Nacht Und Traume" by Schubert and her reading of the delightful Brahms pastorales was refreshing and articulated with artistic attention to nuances of mood and timbré.

AS A COLORATURA

Modestly styling herself a lyric soprano, Miss Williams gave full evidence of her potentialities as a coloratura. The lightness and flexibility of her voice, enhanced by its natural vibrancy and astounding ability to infuse the darker colorings when necessary, agur well for the time when she will assay sustained singing of operatic arias.

In her rendition of the art songs, Giannini's "Sing To Mo Heart A Song" will remain unforgettable because of the passionate, yet restrained bel canto singing, and the climatic finale in which Miss Williams revealed an hitherto unsuspected capacity for sustained forte expression. This song was dedicated to Mrs. J. C. Flippen, Miss Williams' first piano teacher in Danville, Va.

The spirituals were infused with devotion and fervor. Boatner's, "Oh What A Beautiful City" completely captivated the audience and drew forth one of several encores.

RECEPTION HELD

Fritz Kramer's suave and deft accompaniments wove a magic background supporting and inspiring the singer in every instance and effectively unifying the entire program.

After the recital, a reception honoring Miss Williams was held in the auditorium of the newly housed Norfolk Division of Virginia State college, which sponsored the recital.

In the receiving line to greet their many well-wishers and friends were: Dean William Brooks of the Norfolk Division: Dr. Foster and Mrs. Foster; Mr. Kramer, Dr. and Mrs. Gandy, Mrs. Virginia Scott Knight; and Mrs. Raymond Durant of the local college's faculty.

Miss Williams graciously autographed programs and other articles after the recital for her many admirers for well over an hour.

Camilla Williams is soloist with Chicago Symphony

CHICAGO — Miss Camilla Williams, 22-year-old soprano who twice won the Marion Anderson award (1944-45), was soloist for the Chicago Symphony orchestra concert here at Orchestra hall last Thursday night.

Miss Williams sang to Mozart arias, "Allelujah" from the motet "Exultate", the "Dove Song" from the "Marriage of Figaro", and "Casta Diva" from Bellinin's "Norma", a difficult dramatic coloratura aria.

Now studying under Cesare Sudero in New York, Miss Williams is scheduled for a limited number of concerts this season. This was her first in Chicago. Her debut was with the Philadelphia Symphony orchestra, in November, 1945, and she was widely acclaimed. (Reviews of her performance in Chicago have not come to the TRIBUNE.)

Camilla Williams Captures N.Y. Critics in Performance of "Madame Butterfly"

NEW YORK — Another precedent was registered here Wednesday of last week when Miss Camilla Williams, soprano, sang the title role of Cio-Cio-San in the City Center Opera Company's presentation of Puccini's 'Madama Butterfly.'

Last September, Todd Duncan, baritone and former star of "Porgy and Bess," sang the roles of Tonio in Leoncavallo's "Pagliacci," and Esconvilla in Bizet's "Carmen," both performed by the City Center Company.

The significance of this is, that both Miss Williams and Mr. Duncan set the first examples of such casting in opera in roles not specifically designated as calling for a non-white performer.

Supported by Eugene Conley

Miss Williams was supported in the role by Eugene Conley, tenor, who essayed the role of the bigamous Lieutenant B. F. Pinkerton.

Jerome D. Bohm of the New York Herald Tribune, said of Miss Williams:

"Quite remarkable for a debut was Miss Williams's acting in a role which is most exacting dramatically as well as vocally, in which very few sopranos have been more acceptable since the days of Geraldine Farrar, whose delineation thereof was one of her most illustrious and who was present in the audience Wednesday.

"Miss Williams was a convincing figure to gaze upon as the 15-year-old-Cio-Cio-San, and she suggested the playful as well as the pathetic and tragic aspects of the role with equal success.

At Ease and Assured

"It was difficult to believe that she had never appeared in opera before, so at ease was she on the stage and so assured."

Of her performance, Edward O'Gorman of the New York Post said:

"There was more to it than that Miss Williams, with a light attractive voice, a sure, sensitive way of singing, and a nice style of acting had done a top-notch Butterfly.

"There was the assurance implicit in this performance that Cio-Cio-San is merely one of the many roles Miss Williams will be delighting us with in future seasons."

Introduced by Miss Farrar

Incidentally, it was Miss Farrar who heard Miss Williams sing the famous "Butterfly" in Bridgeport, Conn., recently and recommended her to the City Center sponsors.

Miss Williams is the youngest of four children born to Mr. and Mrs. Booker Williams in Danville, Va., where she attended public school.

She was graduated in 1941 from Virginia State College, Petersburg, where she received her bachelor's degree in music. Then she returned to Danville and taught the third grade and music in the elementary school.

State Alumni Interested

In 1942, a group of Virginia State College Alumni provided the money for her to study in Philadelphia under Marian Szekely-Freschl. She took a one-half lesson daily and practiced many hours.

In 1943, seven months after Miss Williams began to study singing, she won the Marian Anderson Award for the excellence of her voice. She won the same award a year later, in 1944. That same year she also won the first prize in the Philadelphia Orchestra Youth Concert auditions.

Last spring Miss Williams came to the attention of Cesare Sodero, the conductor. He arranged for her to do concert work, and on May 31, 1945, she gave her first concert in Summit, N. J. Fourteen more concerts followed.

Auditioned in February

Last February she was invited to audition for the New York City Opera Company. Her singing of the Second Act aria from "Madama Butterfly," Un Bel Di, won her the title role of the production.

In appreciation for her performance at City Center, Miss Farrar presented the soprano with her own score of the Puccini opera for which she was famous.

Miss Williams recently signed an exclusive contract with the RCA-Victor recording company.

Lifts 'Line' in 'Butterfly'

Camilla Williams, Virginia-born soprano, whose debut last week at New York City's Center Theatre in the title role of Cio-Cio-San in Puccini's "Madame Butterfly," broke a precedent of long-standing, is shown with Eugene Conley, tenor, who played opposite her in the role of Lieut. Pinkerton. Conley is an Army Air Forces veteran.

New Song Star in NY Opera Debut Blessed by Critics

By IZZY

NEW YORK—Last Thursday evening, for the first time in operatic history, a talented young Negro girl made her appearance as the celebrated Cio-Cio San in "Madame Butterfly," a role made famous years ago by Geraldine Terrar. Presented by the New York City Opera Company, Camilla Williams more than shattered precedent as the final curtain fell to the accompaniment of ringing applause by an enthusiastic audience at the City Center. And though this was the first presentation of a sepia star in that particular role, it is the second time that the Opera Company has given a Negro artist an opportunity to perform according to his merit rather than color. For it was only a few months that Todd Duncan was presented at the Center in Pagliacci and Carmen.

Besides receiving the plaudits of the audience, Miss Williams was also showered with praise by reviewers, from all of the dailies, who went out of their way to pay tribute to the superb performance turned in by the young lyric soprano. By far the most flowery was the review by Noel Straus in the New York Times, who said. "Miss Williams disclosed innate histrionic ability that enabled her to portray Puccini's heroine with a vividness and subtlety unmatched by any other artist who has essayed the part here in recent years. She ran the entire emotional gamut from ecstatic joy to tragic despair with extraordinary conviction and effectiveness, yet always with refinement of feeling and just the needed amount of restraint . . . The company has made a real find in this new addition to its ranks, and her career will be watched with great interest."

"DEFINITE TALENT"

The Journal-American critic stated, "Miss Williams is a definite stage talent, she moves with grace and ease, and considering that her debut took place in this difficult and long role, one can have nothing but praise for her achievements. The young singer revealed a voice of good quality, especially in the middle part of the register. Her vocal production is free for the most part, though the upper notes, while full bodied, were frequently void of overtones . . . There was great assurance in her singing of the entrance music, which established her at once favorably with the capacity audience."

Jerome D. Bohm in the Herald Tribune: "Miss Williams' voice is both warm and brilliant in texture and was most effectively employed in the middle and upper registers . . . The voice is wide enough in range to permit the projection of a strong high C in the finale of the first act, but the singer did not attempt the high D flat at the close of the entrance scene. During the first act her open manner of tonal production brought with it some top tones which wanted in roundness, but in the second act the quality of her highest tones left little to be desired, being both firm and shimmeringly transparent. Her singing was at all times highly expressive, revealing unusual ability in the art of tonal coloration . . . Quite remarkable for a debut was Miss Williams' acting in a role, which is most exacting dramatically as well as vocally, in which very few sopranos have been more than acceptable since the days of Geraldine Ferrar."

While their reviews in the main were good, Irving Kolodin of the Sun and Edward O'Gorman of the Post had a slight difference of opinion as to the talented soprano's future. Kolodin said, "Miss Williams' future in opera may be limited, but there is no visible or audible reason why she should not become a first-rate Butterfly." On the other hand, O'Gorman said, "There was the implicit in this performance that Cio-Cio-San is merely one of the many roles Miss Williams will be delighting us with in future seasons."

VIRGINIA PRODUCT

The new operatic star is the youngest of four children, and was born in Danville, Va. After attending public schools, Miss Williams was graduated in 1941 from the Virginia State College, where she received her Bachelor's degree in music. In 1942 a group of the college alumni provided the money for her to travel to Philadelphia and study under Marian Szekely-Freschl. In 1943, seven months after Miss Williams began to study singing, she won the Marian Anderson Award for the excellence of her voice. She won the same award a year later, in 1944. That year she also won the first prize in the Philadelphia Orchestra Youth Concert auditions.

New Cio-Cio-san delights New York music critics

NEW YORK—Camilla Williams, 23-year-old Negro soprano with the New York Opera co., made her debut in the title role of Puccini's "Madame Butterfly" at city center here a couple of weeks ago and set the critics on their ears.

Miss Williams' audience included Geraldine Farrar, one of America's best known Cio-Cio-sans, and Licia Albanese, who is currently singing the part of the lovelorn Japanese maiden for the Metropolitan. Miss Farrar had attended one of the few recitals presented previously by the new singer and written to Arthur Judson, of Columbia Concerts, expressing "unsolicited appreciation" for the soprano's "obvious high gifts . . . refreshing stage presence . . . and fine voice."

The New York Times declared, "Camilla Williams made an instant and pronounced success (singing and acting) with surprising poise in the exacting role . . . giving an impersonation of uncommon interest. Miss Williams disclosed innate histrionic ability that enabled her to portray Puccini's heroine with a vividness and subtlety unmatched by any other artist who has essayed the part here in years . . . There was a warmth and intensity in her singing that lent dramatic force of no mean order to the climatic episodes, and something profoundly human and touching in her delivery of all the music assigned to her . . . The company has made a real find."

Also enthusiastic were the World Telegram ("clean and sturdy voice . . . top tones . . . pealing like bells"), Sun ("voice of fine, clear timbre, particularly well managed in the upper register"), Herald-Tribune ("at all times expressive, revealing unusual ability in the art of tonal coloration . . . quite remarkable for a debut was Miss Williams' acting"), and the Journal American ("nothing but praise for her achievements").

The young woman who elicited all these superlatives was the youngest of four children born to a poor family in Danville, Va. Educated in Danville's public schools, she graduated in 1941 from Virginia State college with a bachelor's degree in music and later taught the third grade, sometimes serving as music instructor. After a year of teaching, she was invited to appear as guest soloist with the Virginia State college a capella choir in Philadelphia.

From this appearance resulted the offer of a home from a Philadelphia family and a music scholarship from her alma mater's alumni association which enabled her to study with Mme. Marion Szekely-Freschl. In 1942-43, she won RCA Victor's Marian Anderson scholarship twice, as well as the Philadelphia orchestra youth concert auditions.

Miss Williams has been under contract to RCA Victor since July 4, 1944, and has already recorded several sides, none of which has been released as yet. She is scheduled to appear in December with the Chicago Symphony orchestra under the direction of Desire Defauw.

Camilla Williams, Negro Soprano, On WHBQ Sun., 5 P. M.

Baritone Lawrence Tibbett will share the spotlight with the extra-ordinary young Negro soprano Camilla Williams, when he appears with the chorus and orchestra under the baton of Thomas Scherman, on Mutual's 'Let's Go To The Opera' Sunday, August 25 (5:00-5:30, Memphis Time.)

In this program of famous scenes from opera sung in fresh English translations, Mr. Tibbett will offer first the tender farewell of Valentine, Avant De Quitter Ces Lieux" from "Faust." With the chorus he will be heard in the majestic "O Caesar, Great Wert Thou," from the Deems Taylor opera, "The King's Henchman," and in the jutiliant final scene of Wagner's "Die Meistersinger."

Miss Williams, whose brilliant operatic debut in the title role of Puccini's "Madame Butterfly" in New York City last spring proved one of the sensations of the musical year, will essay one of the most demanding test pieces in all opera, the coloratura 'Casta Diva' from Bellini's "Norman." She will join Tibbett in the dramatic love duet of Nedda and Sylvio from "Pagliacci."

Under Scherman's direction the orchestra will open the program with the gay polka from Wein-

Polka, "Schwanda," Orchestra, Weinberger

berger's "Schwanda."

Music details follow:

Polka, "Schwanda", Orchestra, Weinberger.

Casta Diva, "Norman," Camilla Williams, Bellini.

Valentine's Air, 'Faust,' Lawrence Tibbett, Gounod.

O Caesar, Great Wert Thou, "King's Henchman," Tibbett and Chorus, Taylor.

Love Duet, "I Pagliacci," Williams and Tibbett, Leoncavallo.

Final Scene "Die Meistersinger" Tibbett and Chorus, Wagner.

"Let's Go To The Opera," is heard over WHQB in Memphis at 5 p. m. Sunday.

Camilla Williams Rises From Teacher To Opera Singer; Stars In "Madame Butterfly"

NEW YORK.—(ANP) — It's not so far from teacher to opera singer, but "you have to work for what you want," says Camilla Williams, opera star currently playing the lead role of Cio-Cio-San in the New York City Opera company's production of "Madame Butterfly." Miss Williams, a former grade school teacher of Danville, Va., says "Everybody thought it was a great honor to teach school. I always wanted to go a little further."

The singer got her chance for an operatic career when she sung the great aria, "Un Bel Di," from Butterfly" for Laszlo Halasz, director of the New York City opera company last January. At the close of her audition, the director expressed the thought that she was capable of singing and acting the entire role of Cio-Cio-San and penned a note to himself which read "When we do 'Butterfly' again, call this girl."

In May, after taking two months to learn the part, she sang it at City center and received glowing notices from critics. She again sang it to open the opera company's current season at City center, followed by the singing of Nedda in "I Pagliacci." These two established her as a leading exponent of both roles with N. Y City Opera.

Miss Williams attributes her success to the many people who have encouraged and aided her in the pursuit of the career. Her history teacher at Virginia State college, Dr. Luther P. Jackson, gave a write-up in a Norfolk paper as a "democratic enterprise," because so many people had contributed. Then Geraldine Farrar, who is considered among the Metropolitan Opera company's greatest singers, sent her a bouquet of red roses after her YWCA appearance in Stamford. Conn., last December. Later, her interest in the budding soprano brought her to New York to hear Miss Williams' in her opera debut at City center. As a result, Miss Williams says, "I hear from Miss Farrar every week. She wrote me a beautiful letter about Nedda before I sang it. She told me the role has its pitfalls and explained them to me."

Born in Danville, Va., Miss Williams was the youngest of four children, and was and still is called "Little Sister." Before she was old enough to begin school, she used to tag along with her sisters. She sang her first solo as a guest artist at the age of five in a school play. When she was eight, she was leading soprano of Danville Calvary Baptist church.

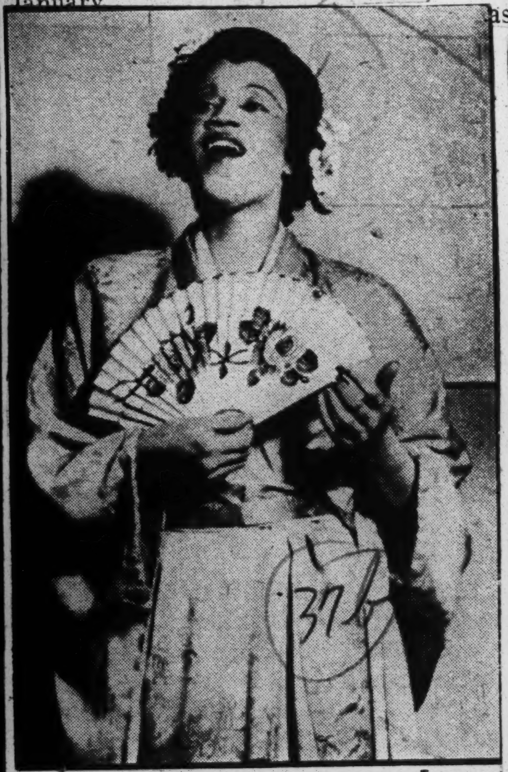
Her parents wanted the children to have college educations, and although it was quite hard for them, they managed to send the older girls to Hampton institute, Camilla and her brother to Virginia State college. Camilla, who was valedictorian of her high school class, majored in public school music at Virginia State, graduating in 1941 as the most outstanding of her class.

For the year following her graduation, she taught third grade pupils of a Danville school everything from arithmetic to music, and also organized a rhythm band. Soon an opportunity came to travel to Philadelphia as guest soloist with her college choir. The Philadelphia alumni group of the college became

interested and offered her a chance to remain in the city and do further study. Six months of studying and she won the Marian Anderson award. The next year she won it again and also the Philadelphia Youth concert auditions, the prize being a singing engagement with the Philadelphia Symphony orchestra under Eugene Ormandy.

When award money petered out, she worked as an usherette in a movie theatre. This income was augmented by a doctor for whom her mother once worked, and the Camilla Williams fund, established by Virginia State's dean of women, Mrs. T. P. Whiting.

As a prelude to her auditioning for opera, Miss Williams sang a dozen or so concerts. Her current season will include concerts in Chicago, Columbus, Detroit, Florida, and at Town hall, New York, in January.



European

CAMILLA WILLIAMS (AS CHO-CHO-SAN)

New competition, old aspiration.

New Butterfly

Time Chicago, Ill.

Since Oscar Hammerstein's Manhattan Opera gave up the ghost in 1910, New York's Metropolitan Opera has had no real competition. The only flies in its monopolistic ointment have been popular-priced hopefuls like the New York City Opera Co., which tried a short experimental season four years ago.

The experiment was a qualified success and the City Opera stuck. Each season its troupe has been improved and its repertory expanded. Last week the young company opened its new season with a first-class production of Puccini's *Madame Butterfly*. The star was Camilla Williams, the first Negro prima donna with a steady job in a major opera company.

With just five performances, modest Camilla Williams, now in her mid-twenties, has become the most talked-of postwar Cho-Cho-San. When she first sang the role last spring, critics were excited. Last week her performance was described with such superlatives as "rarely gifted," "remarkable," "superb." Chicago, Ill.

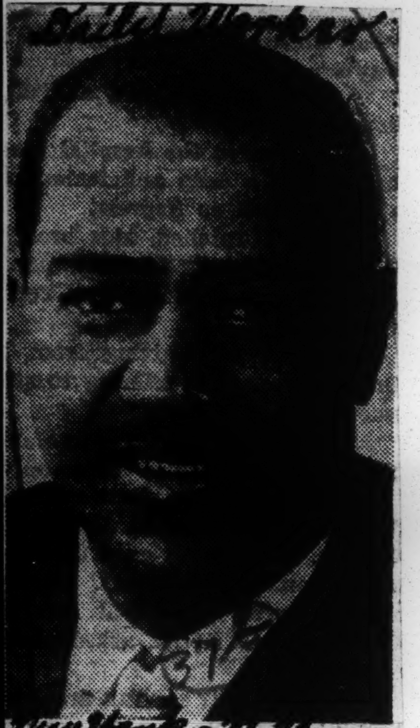
Five years ago Camilla Williams, the daughter of a Virginia chauffeur, was teaching in a Danville Negro school. After she sang at Virginia State College, an alumni group raised a fund to help her continue her music studies. She studied in Philadelphia, working as a movie usher on the side. More help came from the Marian Anderson Award of $750 which she won in 1943 and 1944.

Besides Cho-Cho-San, last week she sang the leading role of Nedda in Leoncavallo's *I Pagliacci*, an opera she had never seen. This winter she will be soloist with the Chicago Symphony Orchestra. As for ambitions to sing at the Met, chronically deaf to Negro voices, Camilla Williams says simply: "All opera singers aspire to it." 9-30-46

ART CROSSES RACE LINES

Defender **MISS CAMILLA WILLIAMS** Chicago, Ill.

New York Opera star, who recently won nation wide attention when she played female lead in Pagliacci opposite a white male lead, and who appeared on a national broadcast recently singing with Lawrence Tibbett. Sat. 11-9-46



Lawrence Winters, Negro baritone currently appearing in Call Me Mister, has been added to the Hurok roster of artists. He plans to leave the show this spring to prepare programs for a concert tour scheduled for next season. The baritone previously appeared as Porgy in Porgy and Bess and as soloist with Leopold Stokowski in Beethoven's Ninth Symphony.

Natives Call Her "Voice of Atomic Age"

CURACAO, N.W.I.—(ANP)—White, Canadian born, 31-year-old contralto, created a great sensation and made an indelible impression on the people of Curacao by her wonderful performance at the Roxy Theatre on her Columbia Concerts tour.

Packed to the utmost of its capacity, a well selected crowd sat in deep taciturnity in Curacao's favorite concert theatre to listen to the voice of one of the world's greatest singers.

Immaculately dressed in a green flowered evening gown, the elegant figure of the "guitar shape" lady gracefully moved across the stage amidst a shower of cheers. With expanded chest, and a conspicuous display of perfect breathing, the distinguished singer held her audience with great interest to the end.

Widely Acclaimed

Such a voice, from such a charming personality is rare in our age, and local West Indian commentators have acclaimed her as the "voice of the atomic age," while on the other hand they have acclaimed Marian Anderson as the "voice of the Christian era."

Local newspapers next day were filled with praise and comment. One paper said, "We have considered it a great honor and privilege to have in our midst such a great personality as Portia White, and greater yet to listen to her immortal voice, the echo of which will remain long in our memory long after she has gone."

In an interview with ANP, Miss White said that she was on an extensive tour, and that she was very glad to see and to learn the conditions of living in the various places.

Lauds Curacaoous

She commented highly on the pleasantness of the Curacao people and the non-color discrimination which apparently exists. She was informed that at present, Curacao is highly cosmopolitan and the most prosperous island in the West Indies owing to the large petroleum industry here.

Talking about Panama she said that she found race prejudice very pronounced, whites known as the "gold" and "silver" do not mix. At the post office, for instance, there is a place for the gold to buy their stamps and another for the silver to obtain theirs.

When asked her reaction to being called "a second Marian Anderson," she said: "I recognize Marian as the world's greatest contralto, but I do not want to be known as a second Marian Anderson, I want to be known strictly as Portia White and nothing but Portia White. We differ in our singing and therefore we are singers of two different classes."

PORTIA WHITE

Vignettes . . . . .

By acquaintanceship with one's own greats the racial pride swells to a high tide.

Portia White was born in Truro, Nova Scotia, on June 24, 1917, one of the six daughters and four sons of Reverend and Mrs. William White. (Her father was the only Negro chaplain with the British forces in World War I). When Portia was two years old, her family moved to Halifax where her father had been appointed pastor of the Cornwallis Baptist church.

The Whites were a singing family and Portia grew up enjoying music in her home. At five she began taking piano lessons and at six joined her father's choir. When she was eight, she sang with one of her sisters a duet arrangement from Lucia di Lammermoor in a music festival.

While attending public school in Halifax she won many prizes for her singing and for three years was awarded the music festival's silver cup. While in high school, she won a scholarship to the Halifax Conservatory of Music. To help pay her expenses she took a position as teacher in a Halifax public school. She attended the Dalhousie University of Halifax.

During her days at the conservatory she was in constant demand as soloist for music clubs and entertainments. In 1941, when she gave a concert in Toronto, it proved to be the turning point of her career. She received such excellent reviews that she decided to give up teaching and earn her living with her voice. A trust fund was created in Halifax by public support to enable her to further her career.

In March, 1944, Miss White made her debut at Town Hall in New York and was heralded as the Marian Anderson of Canada. Her repertoire includes opera, Lieder, ballads, and spirituals. In October, 1944, she returned to sing at Town Hall with the National Council for Negro Women as her sponsor. Through the winter of 1944-45 she sang at many concerts for Canadians and United States servicemen in Canada. In February, 1945, she was chosen by the National Film Board of Canada to appear in a motion picture, "This is Canada", to be distributed throughout the United Nations by the Dominion Government. Portia White is the first Canadian singer to be officially sponsored by her native province and city.

Student's Poem Wins Nat'l Honors

Atlanta Daily World, Atlanta Ga. 2-10-46

CHEYNEY, Pa.—(ANP)—A poem written by Miss Louise Jackson, a senior class member at Cheyney Teachers college here, has been selected by the board of judges of the National Poetry association of Los Angeles to be published in the Annual Anthology of College poetry.

Miss Jackson's poem is entitled "To The Birds of Spring" and was written after she had taken a field trip with Prof. James C. Williamson's elementary science class. She first began to write poetry when very young, showing special interest in using nature as her theme.

The anthology is "a compilation of the finest poetry written by college men and women of America, representing every state in the country." *1-10-46*

FPO, San Francisco

Birmingham, Ala.

America, they say
And their dark eyes sparkle
With the hope and anticipation
Of a people whose lives are circumscribed
By the geography of island and ocean.
America, they repeat, introspectively,
As a child would murmur mother
For the first time.
How is it in America?
I have always wanted to go there.

And proudly I tell them of Kansas
Where the wheat ripples like a golden ocean
From one horizon to the other.
And I tell them of the South
With her white fields of cotton
And forests of pine.

And I speak with nostalgia of New York
With her great buildings inverted
In the lagoons of Central Park.
I tell them of spaghetti and wine and corn whisky,
Of syrup and pancakes and gin,
And because they have heard certain things
About this great land that nurtured me,
That surfeited me with her prodigal breast,
They ask hesitantly,
How is it with me
If I go to America?

And looking at their dark eyes
And cool, brown muscles rippling powerfully
Over the lithe-limbed bodies
Suddenly I become taciturn and sad.
How can I tell them?

How can I tell them?

—Ralph William Hyde, in Opportunity.

Age Herald 2-8-46

DODSON PUBLISHES POEMS

NEW YORK—"Powerful Long Ladders," a book of poems by Owen Dodson, will be released Aug. 25 by the Farrar, Straus Publishing Company here. Dodson is the executive secretary of the American Film Center.

Negro Poet, Nearing 85, Still Writes Rhymes and Tunes In 'Ivory Tower'

Louisville, Ky. Courier Journal

Publisher Has Cotter's Book

By MARION PORTER.

In a room crowded with an accumulation of mementos of a lifetime, Joseph S. Cotter, Negro poet, sits and dreams dreams—and puts them on paper.

Retirement from 54 years of schoolteaching three years ago has meant more and more writing for Cotter, who will be 85 "come next Groundhog Day." A new book of verse, stories and plays is now in the hands of his publisher.

Cotter lives in a comfortable cottage at 2306 Magazine, but he spends most of his time in one living room with his books, his numerous photographs of his family, all dead now, and his piano. *1-18-46*

Courier-Journal Photo.

NOT CLAIMING to be an accomplished piano player, Joseph S. Cotter, Negro poet, 2306 Magazine, "picks out" the tunes for his songs on the piano he bought when he was 70 years old.

Son Was Poet, Too.

Serene and contemplative and wearing the skull cap with which the children of S. Coleridge Taylor School are familiar—the school of which Cotter was principal for more than a half-century—the poet keeps up with the activities of the neighborhood and the nation but still remains in his "ivory tower."

There was a time when Cotter's poems were published under the name of Joseph S. Cotter, Jr., because his son, Joseph S. Cotter, Jr., also was a poet whose works were published. But Joseph, Junior, as well as Cotter's daughter, died of tuberculosis shortly after they had graduated from Fisk University.

Cotter, who was born in Nelson County—his mother was personal maid to Mrs. Rebecca Rowan, mistress of Old Kentucky Home, Bardstown—was brought to Louisville when he was 8 weeks old and has lived here since. He has seldom traveled away from Louisville—though his poems cover a wide range and far places.

Ring Career Dropped.

Able to read when he was 4 years old, the young Cotter became bored with school and worked at various jobs in a tobacco factory, a brickyard, as a teamster and distiller, "which would be unusual even today," he said. He intended to become a prizefighter as his father before him. But his renewed interest in learning and poetry dissuaded him from a career in the ring and he attended normal school and took up teaching and writing.

When he was 70 years old he bought himself a piano, as he is a songwriter as well as poet. He makes no claim to playing the piano, but does pick out the tunes for the songs he composes and has someone write the score. One of his songs, "I'm Wondering," was sung by Dorothy Maynor on a recent appearance here at Memorial Auditorium. Roland Hays also has sung the song publicly. Another of Cotter's songs, "The Pit-a-Pat Man," is sung in both Negro and white schools here.

Urges Aid to Community. *1-18-46*

Cotter, whose biography appears in Who's Who In America, believes it will be "a long time before the Negro has complete equality with the white race."

"Instead of demanding equality the Negro can best help himself by helping the community," Cotter said. "The Negro must have something to offer—something to give—and he will have some day. Too many speakers, Negro preachers among them, are putting notions into the Negro's head which he can't carry out. These things take time."

Among Cotter's better-known books are "Collected Poems," "Negro Tales," "Sequel to the Pied Piper of Hamelin and Other Poems," and "Caleb the Degenerate," which Cotter said he believed was the first poetic drama in blank verse written by a Negro about Negroes in this country.

Takes Issue With Joseph Cotter

Courier Journal Louisville, Ky.

Respect for Joseph S. Cotter's contribution to the field of poetry and music makes unpleasant our duty of taking him to task for his thoughtless statement concerning the Negro's demands for equality. In music and poetry he is great, in the field of sociology he is unaware of the changes going on about him. To demand equality is the first true indication of leadership. The great failing of the Negro is that he seems too satisfied with inequality. Too often would-be Negro leaders enjoy re-living the role of the fine old soul in Harriet Beecher Stowe's famous story.

The sincere Negro leader has never been deceived by the hollow declaration that all men are created free and equal, et cetera, but he, like many white people in America, realizes that so long as there is inequality there can be no lasting peace. *1-24-46*

When America became involved in war, she demanded that Negroes contribute equally in this encounter and Negroes feel that they should share equally in the benefits derived from the struggle. What more can any man give than his life for his country? Negroes died throughout the world for America, knowing that even as they died their loved ones in America were often being mistreated by self-styled 100 per cent Americans. That is why returning Negro G.I.'s ask, "What were we fighting for?"

Statements such as Mr. Cotter's are often referred to by persons, who would continue to deny Negroes equality, as an indication that Negro leaders are divided on these issues.

ALFRED M. CARROLL,
Louisville. *1-24-46*

Cheyney Student's Poem in Anthology

Afro-American Baltimore, Md.

CHEYNEY, Pa. (ANP) — A poem written by Miss Louise Jackson, a senior class member at Cheyney Teachers' College here, has been selected by the board of judges of the National Poetry Association of Los Angeles to be published in the Annual Anthology of College Poetry. *1-12-46*

Miss Jackson's poem is entitled "To the Birds of Spring" and was written after she had taken a field trip with Prof. James C. Williamson's elementary science class. She first began to write poetry when very young, showing special interest in using nature as her theme.

The anthology is a "compilation of the finest pottery written by college men and women of America, representing every State in the country." *Sat.*

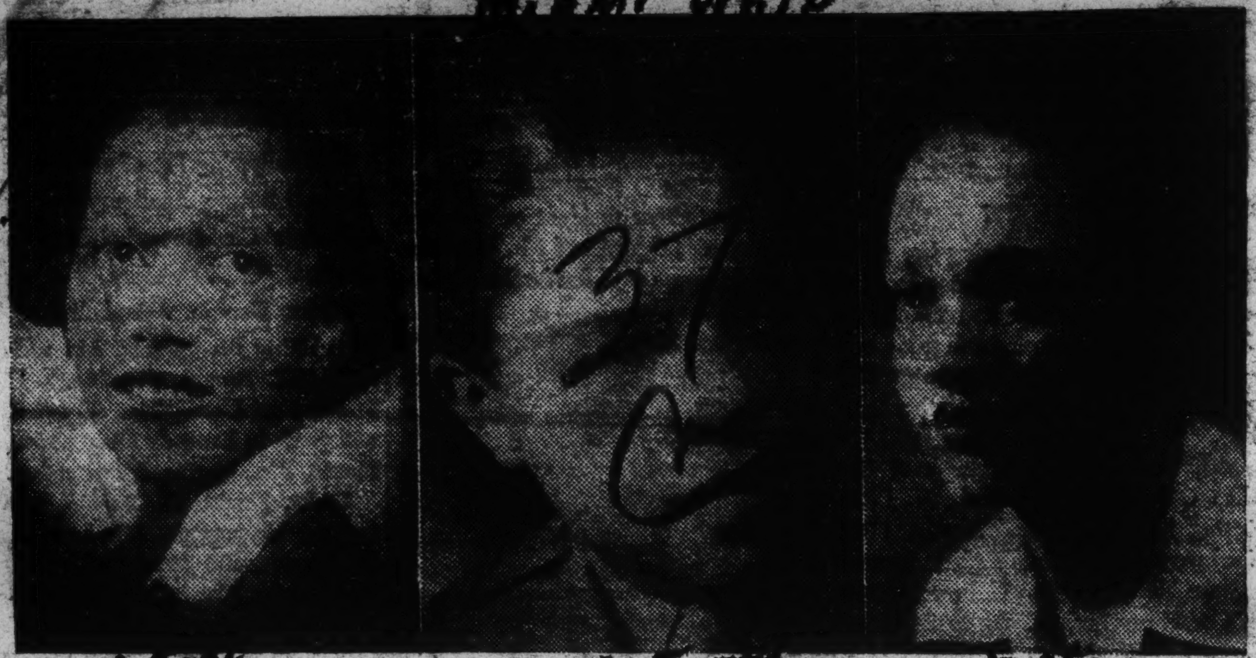
Richmonder's Poems in 1946 'Pageant of Poetry'

The Afro-American Baltimore, Md. 1946

RICHMOND. — Mrs. Isabella Redd of 2103 E. Franklin St., Richmond, Va., has two poems, "I'm So Lonesome" and "So Kind," being published in the 1946 edition of the "Pageant of Poetry," printed by Hillcrest Publishers (formerly Pacific Press) of Los Angeles. Mrs. Redd, a native of Halifax County, has been writing poetry since she came to Richmond four years ago, and has had work published in "America," printed in New York City. She has been married 26 years. *Sat. 1-4-47*

Mrs. Redd

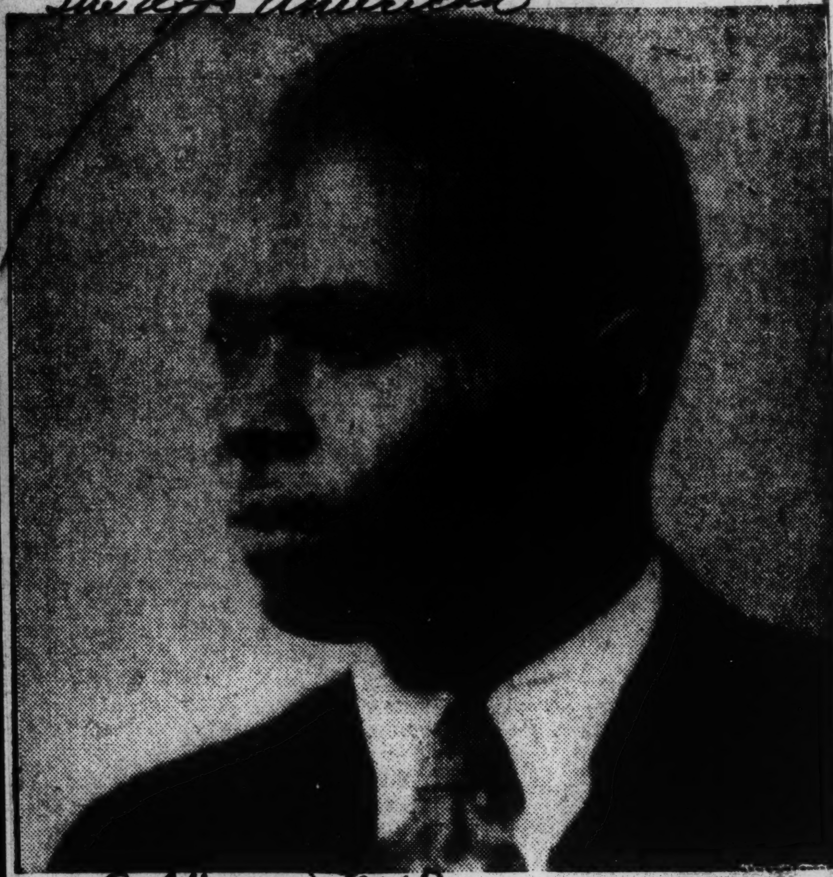
Three Girls Do A Book



TRIAD is the title of a newly, privately published book of poems by Helen Harris, Lucia Pitts and Tomi Tinsley, whose pictures appear above in the same order. The attractively bound volume designed as a Christmas gift issue was published by the Plymouth Press, Washington, D. C., and came off the press last week.

Caroling Dusk

The Afro American



Baltimore M.D.

COUNTEE CULLEN

By JOHN JASPER

1-19-46

Once riding in old Baltimore,
  Heart-filled, head-filled with glee,
I saw a Baltimorean
  Keep looking straight at me.

Now I was eight and very small,
  And he was no whit bigger,
And so I smiled, but he poked out
  His tongue, and called me "Nigger,"

I saw the whole of Baltimore
  From May until December;
Of all the things that happened there,
  That's all that I remember.

This poem, written early in the career of Countee Cullen, who died last week at the age of 42, combines the qualities by which he was recognized as the poet laureate of colored people in America.

Essentially an Artist

Essentially an artist, he was an impressionable romanticist. Countee Cullen did not dip his pen deep into the well of the race problem. Instead he became one of America's lyrical poets.

Moreover, a series of 29 epitaphs in his book, "Color," are said to have marked Mr. Cullen as a world poet.

He once wrote of himself: "Most things I write, I do for the sheer love of music in them.

"Somehow or other, however, I find my poetry of itself treating of the colored man, of his joys and his sorrows—mostly of the latter, and of the heights and depths of emotion which I feel as a colored man."

Lost Its Sting

"Incident," the poem above, was based upon an experience which lived in his memory. After he had written the poem, the incident, he said, "seemed to lose its sting." 1-19-46

Born in 1903, his best known works were written early in his career. Most of the poems for "Color," his first book, which was published in 1925, were written while he was a student at New York University.

"Copper Sun," published in 1927, was principally a collection of love poems. "The Black Christ and Other Poems" appeared during his study and travel abroad on a Guggenheim Award.

Wrote Novel

This was a miracle poem in which Christ was crucified again in the lynching of a colored man.

He compiled an anthology, "Caroling Dusk," and wrote one novel, "One Way to Heaven," which was later dramatized.

Before Mr. Cullen's death, he was helping to prepare "St. Louis Woman" for the stage.

The following poem, "Song in Spite of Myself," was included in "The Black Christ."

Never love with all your heart;
  It only ends in aching,
For bit by bit to the smallest part
  That organ will be breaking.

1-19-46

Never love with all your mind,
  It only ends in fretting;
In musing on sweet joys behind,
  Too poignant for forgetting.

Never love with all your soul;
  For such there is no ending,
Though a mind that frets may find
  control,
And a shattered heart find mending.

Give but a grain of the heart's rich
  seed,
Confine some under cover
And when love goes, bid him God-
  speed
And find another lover.

Countee Cullen, Noted Poet, Dies

The Afro-American

Baltimore Md.

NEW YORK—One of the most influential of the poets of the period between the two world wars, Countee Cullen died in Sydenham Hospital here on Jan. 9 at the age of 42. 1-19-46

The son of the Rev. Frederick A. Cullen, founder of Salem Methodist Church here, and the late Mrs. Carolyn M. Cullen, he is also survived by Mrs. Ida R. Cullen, his second wife, whom he married five years ago, who lives at their home in Tuckahoe, N.Y.

His first literary mention came when he was a pupil at DeWitt Clinton High School, where he won a poetry contest with "I Have a Rendezvous With Life," an answer to Alan Seeger's "I Have a Rendezvous With Death."

Phi Beta Kappa Man

After leaving high school, he attended New York University, where, before his graduation, he was elected to Phi Beta Kappa, honorary scholastic fraternity. Later he was awarded a master's degree from Harvard University.

The poet's first wife was the former Miss Nina Yolande DuBois, daughter of Dr. and Mrs. W. E. B. DuBois. Their marriage in 1928, one of New York City's outstanding weddings, was ended by divorce in 1930. 1-19-46

Winner of many prizes, he included in his collection the Witter Bynner undergraduate poetry contest prize given at New York University, the Amy Spingarn Prize and the Reed Memorial Prize for "Threnody for a Brown Girl."

His first book of verse was "Color," which was published in 1925. It was followed in 1927 by "Copper Son."

Granted a Guggenheim Memorial fellowship in 1928 to study abroad, he returned to this country to publish "The Black Christ" and other poems and his first novel, "One Way to Heaven," which appeared in 1932.

At one time assistant editor of Opportunity, Mr. Cullen had taught French at Frederick Douglass High School in this city since 1934.

Collaborated on Play

One of his last endeavors was the play "St. Louis Woman," on which he collaborated with Arna Bontemps. Scheduled for production in the spring, it is to go into rehearsal Monday.

Countee Cullen's Poetry--Songs Of the Negro's Hopes and Struggle

Daily Worker

by Samuel Sillen

COUNTEE CULLEN, the distinguished Negro poet who died last week at 42, used to insist that he wanted "no racial consideration to bolster up his reputation." And no special "consideration" of race or color was needed to recognize in him one of the finest lyric poets of our generation. His firm talent was expressed with unmistakable authority in his very first slender volume, **Color**, published when he was only 22.

Cullen wrote with beautiful simplicity of universal themes—of youth and love and death. In his delicately molded lyrics, influenced by John Keats, A. E. Housman and Edna Millay, the poet gave voice to the joy and pain of living. He expressed the sense of man's fleeting existence on earth:

"Soon every sprinter,
However fleet,
Comes to a winter
Of sure defeat . . ."

New York, N.Y. 1-16-46

An intoxication with nature:

"I cannot hold my peace, John Keats,
There never was a spring like this . . ."

A defiance of old-age:

"Some death-rebellious ember I
Can fan into a fire."

Countee Cullen thus asserted his right to go beyond the bounds of specifically "racial" themes. In one of his poems, "To Certain Critics," he answered those who accused him of treason to his own people:

"No racial option narrows grief,
Pain is no patriot . . ."

In a poem on Sacco and Vanzetti he wrote with burning indignation of those who murdered these white men just as they lynched his colored brothers:

"What bloody silver then shall pay the tolls
Exacted for this legal infamy?"

He saw the bitter irony of a social scheme in which:

"Some are teethed on a silver spoon,
With the stars strung for a rattle."

BUT Countee Cullen's best work, as James Weldon Johnson once noted, was that which dealt specifically with his experiences as a Negro. Rereading his verses one sees that no matter what their theme, Cullen wrote basically out of the pain and aspiration of Negro experience. And he himself was to say: "Somehow I find my poetry of itself treating of the Negro, of his joys and his sorrows—mostly of the latter—and of the heights and depths of emotion I feel as a Negro."

It is out of this experience that he could pen such biting epigrams as the four-line "For a Lady I Know":

"She even thinks that up in Heaven
Her class lies late and snores,
While poor black cherubs rise at seven
To do celestial chores."

Equally memorable is the poignant "Incident":

"Once riding in Old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue and called me, 'Nigger.'

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember."

In his later poems, Cullen adopted an increasingly militant one, as in "Mad Song (a provincial southern air as sung by Sen. Rankin and coterie)" which the poet contributed to New Masses about a year and a half ago. His identity with the people was growing ever firmer.

Cullen's work has been described by Sterling Brown as "the most polished lyricism of modern Negro poetry." Into traditional forms he poured magnificent irony and tenderness and hope. And while his range was limited, his clarity and conciseness might well be studied by younger poets. Here was one poet whose lines actually sing. And I think many of them will be remembered for a long time. It is sad to lose a poet so young.

Rites Held For Father Of Late Countee Cullen

Informer, Houston, Texas

NEW YORK.—(ANP) — Funeral services were held here Wednesday for the Rev. Dr. Frederick Asbury Cullen, father of the late Countee Cullen, poet, and pastor emeritus of Salem Methodist church here. The death of the Rev. Cullen which followed that of his son by a few months, came after a long illness. Sat 6-8-46

Born in Fairmount, Md., 78 years ago, Rev. Cullen was a graduate of Morgan college, Baltimore. He pastored Samel Methodist church from 1902 to 1943, and saw it grow from a mission of a few members to the present edifice and several thousand parishioners. 6-8-46

An active civic leader until 1943 when he retired, Dr. Cullen was a former president of the NAACP, and was one of the initiators of the Urban league here.

W. E. B. DuBois

The Winds Of Time

Chicago Defender Chicago, Ill.

Death Of A Poet

THE DEATH of Countee Cullen at the early age of forty-two is an irreparable loss to American Negro literature. He had a precious and individual gift of expression. He was a master of language and his life with its sorrow and bitter disappointment gave a certain fine fullness of experience which he began to develop as a school boy. His career was never completed. In a sense it was halted in mid-flight and becomes at once inspiration and warning to the American Negro group. First inspiration: the group needs expression. Its development toward self-revelation may become one of the greatest gifts of any group of people to modern civilization. The burning experience through which it has come is unique and precious. No one else can give voice and body to it but Negroes.

Sat 1-26-46

It is sheer nonsense to put before Negro writers the ideal of being just writers and not Negroes. There is no such possibility. Englishmen are not just writers and not Englishmen. Englishmen are English from birth to death and in that fact lies most of the value of their contribution. The ideal of pure art divorced from actual life is nothing but an ideal and of questionable value in any day or time. Least of all is it of value today when the whirling tragedy, bitterness, blood and sweat of our intricate and puzzling life on this earth calls and even shrieks for that knowledge of each other's soul which only the soul itself in its own individual experience can furnish.

Opportunity For Expression

THE OPPORTUNITY then for literary expression upon which American Negroes have so often turned their backs is their opportunity and not their handicap. That Countee Cullen was born with the Twentieth Century as a black boy to live in Harlem was a priceless experience. It had no counterpart in Athens of the second century before Christ or in Rome of the fifth century after. Not even the crooked developments of the Middle Ages presented the same facets of suffering and inspiration and certainly nothing before in American history was like this tremendous development in Harlem.

Yet, as I have said, Cullen's career was not finished. It did not culminate. It laid fine, beautiful foundation but the shape of the building never emerged. In part this may have been the result of his troubled life but we American Negroes ourselves are partly to blame. We did not give him the encouragement that might have led him to make literature a career instead of an avocation. We were laggard and stingy in our praise even of his finest flights which moved us in spite of ourselves. We sat back with the assumed omniscience of critics and tried to tell a master what he should say and how he should say it. Even when he sings such perfect words as these: Sat 1-26-46

"Inscrutable His ways are, and immune
To catechism by a mind too strewn
With petty cares to slightly understand
What awful brain compels His awful hand.
Yet do I marvel at this curious thing:
To make a poet black, and bid him sing!"

Careless Toward Artists

I DO NOT KNOW just what we can do to cure ourselves of carelessness toward the most precious things we have created in America: our poets and painters, our men who have sought knowledge and not wealth; but certainly we must do something. That we starved Richard Brown; that we crucified C. H. Turner; that we lost Henry Tanner is a terrible price to pay for carelessness and neglect. What we need is not flowers upon a bier or belated appreciation, but a sort of united determined effort to make such requiem as this unnecessary and untrue:

"These straining eyes, clairvoyant then,
Shall probe beneath the calloused husk
That hides the better selves of men.
And as my day throbs into dusk,
This heart the world has made to bleed,
While all its red stream deathward flows,
Shall comprehend just why the seed
Must agonize to be the rose."

Here To Yonder

Chicago Defender

Langston Hughes

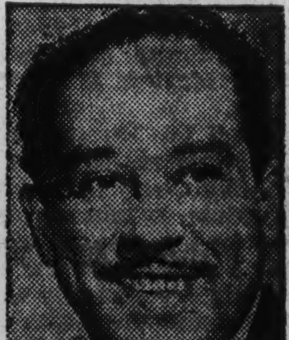
Chicago, Ill.

Sat 2-2-46

Countee Cullen

WE DO NOT HAVE any other poet quite like Countee Cullen. His death is a distinct loss. That he had not published a new book of poems in recent years does not matter. Creative writers sometimes have long periods of silence. Had he lived he might have written brilliantly and beautifully again.

Countee Cullen was Negro America's finest lyric poet. From Phyllis Wheatley to Paul Laurence Dunbar to Gwendolyn Brooks, no other of our poets, if they sought expression in the lyric forms, had his magic and his music. Some of his lines are unsurpassed in American lyric poetry.



At his best he distilled a rare and singing beauty from the English language.

Lovers of poetry often re-read his

What is Africa to me?
Scarlet fruit and bayam tree...

or his "Judas Iscariot," his sonnets, or his "To John Keats, Poet, At Springtime." But of all his poems, the one the Negro people across America best remember is not in lovely lyric form at all, but is a little dramatic anecdote in verse, almost a jingle, a sharp and bitter racial "Incident":

Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue and called me, "Nigger."

I saw the whole of Baltimore
From May until December:
Of all the things that happened there
That's all that I remember.

Sat 2-2-46

Master Of Sonnet

IN THE SONNET form, no poet of color in our time other than Claude McKay, has written as beautifully. One of my favorite poems is the Cullen sonnet, "From The Dark Tower":

We shall not always plant while others reap
The golden increment of bursting fruit,
Not always countenance, abject and mute,
That lesser men should hold their brothers cheap;
Not everlastingly while others sleep
Shall we beguile their limbs with mellow flute,
Not always bend to some more subtle brute;
We were not made eternally to weep.

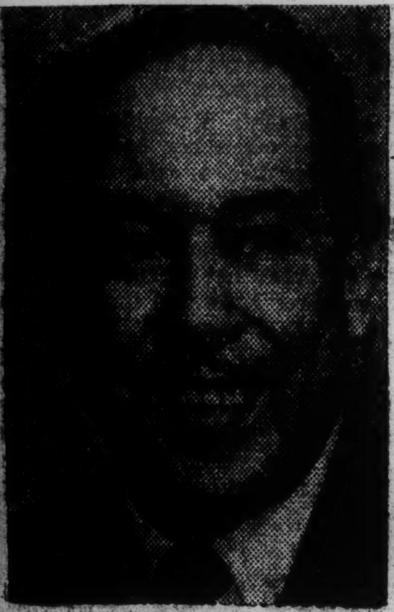
The night whose sable breast relieves the stark
White stars is no less lovely, being dark;
And there are buds that cannot bloom at all
In light, but crumple, piteous, and fall;
So in the dark we hide the heart that bleeds,
And wait, and tend our agonizing seeds.

A Negro American's cry against oppression, this poem might well be a theme song for the Indonesians fighting against colonial tyranny today.

Loss to Poetry of Mankind

I AM WRITING this inadequate tribute to the memory of Countee Cullen in a bright California living room on a hillside farm in the Carmel Valley—the Jeffers and Steinbeck country. The walls of the room are lined with hundreds of the good books of the past and of our time. Cullen's books are among them. Famous visitors who have enjoyed the hospitality of this house — Dorothy Maynor or Charlie Chaplain, Roland Hayes or Thomas Mann — might perhaps have taken his "Color" or "Copper Sun" from the shelves to read a poem.

Poems have a way of making friends with both famous and ordinary folks. In the short quarter of a century since he began to write, Countee Cullen's poems have gone around the world to be read and loved by many people. His death early in this New Year of 1946 is a loss not only to American letters or contemporary Negro culture, but to the poetry of mankind and its readers everywhere.



LANGSTON HUGHES

Informer 1-12-46

Langston Hughes On Air Tour

NEW YORK — (ANP)— Langston Hughes, America's most air-minded Negro author, left LaGuardia field on New Year's eve for a transcontinental eight weeks lecture tour to include 30 engagements.

Hughes' first stop will be Los Angeles, where he will speak for Allied Arts club, a leading young Negro matrons group. He will fill engagements in San Francisco, Portland, Seattle, and his return trip will include stops at Brigham Young university, Alburquerque, and Fisk university.

The Negro author will resume work on the librette for Elmer Rice's "Street Scene," on which he is working in collaboration with Kurt Weill.

The new "Radio Drama in Action" an antholigy of 25 radio plays edited by Erik Baranouw (Farrar and Rhinehart, Inc.) contains Hughes' drama "Booker T. Washington in Atlanta."

Hughes writes introduction for Whitman poems

37c

NEW YORK—Langston Hughes, as a living American poet, wrote the introduction to the birthday edition of Walt Whitman's "I Hear The People Singing", published here this month by International Publishers. In addition to Hughes' introduction and 39 of Whitman's poems, the book has illustrations by Alexander Dobkin, whose pictures have hung in the Chicago Art Institute, the Museum of Modern Art and the Brooklyn Museum.

Race Discrimination On Air Liners Creating Very Bad Impression On Latins

Louisiana Weekly New Orleans, La.

Sat 2-23-46

New York—Race discrimination on air liners flying between the United States and South America is creating "a very bad impression" on Latin Americans, Langston Hughes, famous Negro poet, declared recently in a lecture at Harlem's Friendship House.

"Airplanes going to South America separate even individual members from the rest of their own families because of color," Hughes asserted. He added that he believed this discriminatory policy was doing much to injure the United States' democratic "Good Neighbor Policy" towards South American nations, because Latin Americans generally are opposed to race discrimination.

"This segregation on air liners," Hughes said, "is only one instance of a rising tide of race hatred." As another instance, Hughes cited Gerald L. K. Smith's attack on him because of his poem "Goodbye Christ."

In this poem, Hughes had satirized a Harlem minister who was using "Consecrated Dimes for God" given him by his undernourished congregation to keep himself in luxury. Smith used the poem to accuse Hughes of attacking and ridiculing all religion.

"My intention in the poem was not at all to ridicule religion," Hughes declared, "but merely to protest against a particular misuse of religion."

Hughes expressed the belief that the rise of race hate could be checked only by a national program of social education and legislation.

Sat 2-23-46

Before the lecture, Hughes was entertained at a dinner in Madonna Flat, the home of several Friendship House staff workers who are Catholics of both races living under one roof as a practical protest against segregation.

Here To Yonder

Langston Hughes

Chicago Defender

Mississippi

Sat.

IN MEMPHIS they say that within a radius of a hundred miles there are more Negroes than in any similar area anywhere in the world. Such a circle would take in large areas of Arkansas and Mississippi. God knows those states are full of Negroes. About half the population of Memphis itself is colored.

8-16-46

Memphis has many intelligent and progressive Negroes. I met there Nat Williams, teacher, newspaperman, and editor of the Omega Psi Phi magazine, "The Oracle." I saw there the largest Church of God In Christ Temple in the world, Negro owned. My hosts were Dr. and Mrs. N. M. Watson.

Dr. Watson heads the Jane Terell Memorial Hospital, and he was busy preparing for their graduation of trained nurses — young women going into a profession sorely needed in the South.

8-16-46

The South, for the Negro, is certainly a land of contrasts. For instance, in Memphis, well-kept Walker Avenue runs in front of LeMoyne College campus, and directly in front of the college is the clean and comfortable LeMoyne Gardens Housing Project—a part of the depression's great gift to Negro America. But just behind the college is a Negro street in the very heart of Memphis that does not even have sidewalks. You simply walk in the mud on a rainy day. There are no Negro policemen in Memphis, and the white cops shoot and kill Negroes with impunity at the slightest provocation.

Best War Poem

FROM MEMPHIS I went to Corinth, Mississippi, to take part in the Negro History Week program at the Corinth Colored High School. The fine young principal, E. S. Bishop, is one of the moving spirits in the recent petitioning of the Mississippi State Legislature for equal distribution of school funds for Negroes. Corinth was the home of the excellent poet, Jonathan H. Brooks, whose recent death was a great loss to Negro poetry. His widow, Josie Brooks, is librarian at the high school.

To World War II Mississippi sent, for every white soldier, one Negro soldier—since the population of the state is half and half. The first soldier reported killed in action from Alcorn County, where Corinth is located, was a Negro soldier, Cpl. Arthur Long. As a tribute to this soldier and his mother, Jonathan Brooks wrote the most beautiful poem I know to have come out of World War II in the English language. The poem appeared posthumously in the February 6, 1946, issue of "Classmate," reaching thousands of young people all across America. Here it is as the colored soldier's mother speaks:

SHE SAID

She said, "Not only music; brave men marching
Under the stripes and stars and sun's shining:
War is sudden news. Your son was killed
The tenth of June in France. Letter follows.

"Oh, he was bold to hasten peace," she said.
"And he was brave. And he desired tomorrow.
He was too young to be compelled from sunlight,
And moonlight; from the light of stars forever."
She would ask questions, morbid on her mind:
The fatal bullet found him; did he scream?
Lie on the beach and call unhurrying Death?
Lord, was he waiting long? How long he fought
In France, four days or onee Who saw him fall?
Cared that he fell in sunshine, lay in rain,
Or perished in the night? And what star cared
Above his battleground in Normandy?

"Now I know why Mary of Galilee,
One morning, rose and went into the Garden.
And I know why she tarried and was sad.
Mary, it is the same with me," she said.

Latent Talent In South

THERE IS SO MUCH talent in the South, so many Negro voices unheard! Had Jonathan Brooks lived, I think he would have been one of our major poets. I very much hope a volume of his collected poems will be published now, as heretofore his work has been known but intermittently in magazines and anthologies. And I hope communities like Corinth having living talents such as Jonathan Brooks possessed will not keep them hidden under a bushel.

A very much alive citizen of Corinth whom I met is W. J. Box, listed as the only manufacturing furrier of our race in the country. Mr. Box cures, tans, and processes raw furs, and he and his wife together often start with the newly killed animal and go right on through to the finished fur neckpiece, muff, or stylishly finished fur coat. They also have a beautiful greenhouse dealing in cut flowers and plants. Both beauty and business acumen center around the W. J. Box enterprises in Corinth.

Laud Langston Hughes In Borzoi Pamphlet

Defender Chicago Ill. Sat.

NEW YORK — "An inspiration and vital, moving example of what deep conviction, courage and faith in one's fellowmen can accomplish," was Alfred A. Knopf's description of Langston Hughes in "Borzoi," a booklet for young people.

The pamphlet paid special tribute to Hughes as a children's poet stating, "To watch a group of youngsters listening to him as an enlightening and moving experience." Hughes' discourse on "Children and Poetry" appeared in the same pamphlet. 8-31-46

Atlanta, Ga., World
October 22, 1946

Three Hughes Songs To Feature Concert

NEW YORK—(ANP)—The world premiere of three songs by Langston Hughes will be given by Edward Lee Tyler, baritone, at a Town Hall concert Oct. 27, it was announced here last week. The songs, "The Negro Speaks of Rivers," "Joy' and Pierrot, were set to music by Howard Swansom, talented young Negro composer.

The concert programs of Marian Anderson, Lawrence Tibbett and Roland Hayes previously included songs by Mr. Hughes.

The noted song writer is currently engaged in writing lyrics for the forthcoming musical version of "Street Scene" which is scheduled for a Broadway appearance in December. The musical score is being handled by Kurt Weill. Mr. Hughes has just finished collaborating with Composer William Grant Still on a libretto of the opera "Troubled Island" also scheduled for production at New York City center.

Hughes Shows Many Talents In New Works

The Defender
Chicago, Ill. Sat 10-19-46

NEW YORK—Multiple talents of Langston Hughes were again exhibited last week when it was learned that he has written a new book of poems, translated a Haitian peasant novel into English, and is having a Broadway hit produced in Brazil and Italy, while writing the lyrics to a Pulitzer Prize play.

Langston Hughes' Broadway hit play Mulatto, which ran for a year at the Vanderbilt Theater in New York City in 1936, will be presented during the forthcoming season in Rio de Janeiro and in Milan. The Milan production will be directed by the famous Italian director Luchino Visconti, and the Brazilian production will be produced by a Negro theatre group.

Jacques Roumain's Haitian peasant novel, "Gouverneurs de la Rosee"—to be published in late winter by Reynal and Hitchcock under the title of Masters of The Dew—has just been translated into English by Hughes, with the assistance of Dr. Mercer Cook of Howard University. It is the first prose work by Roumain to appear in English. Representing the Haitian Government as Charge d'Affaires in Mexico City when he died, it was Jacques Roumain's last request that Hughes translate this novel into English.

A new book of poems, entitled Fields of Wonder, has just been accepted by Alfred A. Knopf, Inc., marking the first book of poems by Hughes since Shakespeare in Harlem five years ago. Many of the poems in the new book first appeared in The Saturday Evening Post, Harper's Bazaar and the Poetry Quarterly.

Hughes in now completing the lyrics for the Broadway musical version of Elmer Rice's famous Pulitzer Prize play, Street Scene, with a score by Kurt Weill, composer of Lady in the Dark and September Song.

Noted Va. Author Named Book Reviewer for AFRO Readers

Afro-American, Baltimore, 6-8-46

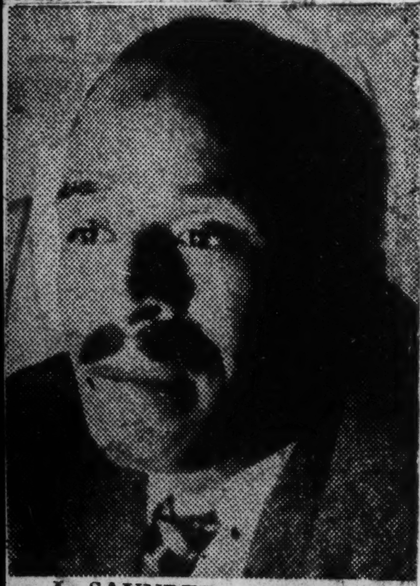
BALTIMORE.

The AFRO-AMERICAN Newspapers are proud to announce that J. Saunders Redding, professor of creative writing at Hampton Institute, whose column "A Second Look," has appeared in the AFRO for several years, will now devote this column exclusively to reviewing books for AFRO readers.

Mr. Redding, author of "To Make a Poet Black," and "No Day of Triumph," which in 1943 won the Mayflower Cup award by the Mayflower Society for the best book written by a resident of North Carolina, is no stranger to AFRO readers and to members of the literary fraternity.

Scholar and Writer

Not only is he a brilliant writer, but he has traveled extensively, studying problems affecting the social and economic life of our people. "No Day of Triumph" has been called a "masterly exposition of America's No. 1 minority problems."



J. SAUNDERS REDDING

A native of Wilmington, Del., Mr. Redding attended Lincoln (Pa.) University and Brown University from which he received the Master of Arts and Ph.D. degrees. He has taught at Elizabeth City (N.C.) State Teachers' College and is presently teaching at Hampton.

His keen analysis of and comments on current books are on a par with those of any book reviewer in the nation. His reviews will appear exclusively in the AFRO-AMERICAN Newspapers.

Author of "Native Son" May Make Home in France

Afro-American

By MADELEINE BERTHELOT
AFRO Foreign Correspondent

PARIS — Richard Wright, distinguished American author who arrived here two weeks ago, accompanied by his wife and young daughter, told a group of journalists last week:

"I might stay in France all my life and maybe I would never see again the Mississippi, far, far in the South where I was born. Colored men over there are lower, lower, and again lower than anywhere else." *6-1-46*

Senegalese Comment

A Senegalese soldier who was with me said: "I would never change my life and name for Mr. Wright's life and name."

This soldier does not have one-quarter of Wright's modest fortune, but he's more fortunate to have seen the sun on a French land.

When the driver, a white man, arrived at the station on Mr. Wright's arrival to take him to his hotel, he removed his cap in token of respect and esteem.

V-Day Observance

Paris was brightly decorated, merrily animated, and filled with tumultous celebrants last month for the first V-Day anniversary. There was profusion of bandrols, banners, stripes and stars, and flowers.

True to tradition, the feminine population turned out in smart, fashionable dresses, hats and accessories, which were even more symbolic of the French charm than the gay decorations everywhere.

New Freedom

We here in France live again a new breath of freedom!

As far as I could remember, the French are crazy about parades, and those of our colored friends who remain here from the Mississippi and Ohio rivers are becoming more enthusiastic about our parades, too.

I thought my last moment was near as I was caught in a surging crowd around the historic Arc de Triomphe (Arch of Triumph) watching a parade of the 70th M.P. Bn. down the celebrated Avenue des Champs Elysees.

Tan GI's Like Paris

All the "Native Sons" and the new "Uncle Tom's Children" I met on that day (V-Day anniversary) looked happier, and felt more like free men than they would be back in America.

I met Sgt. John Williams of Chicago who said:

"We have sacrificed many lives to bring about peace, and we must seek now to realize it after the battle we fought together, white and black." *6-1-46*

Better Relations Urged

Sgt. Williams added: "The race problem exists only in the mind of the white man, and interracial relations should become closer and more frequent."

The sentiment of all the colored Americans I have talked with here is summed up thus:

"We have been together in war, and we must be together again in peace. Discrimination between white and colored people leads to misunderstandings.

"Peace and the significance of V-Day will only be truly valued when all of us understand each other better, and when racial hatreds and injustices are made impossible."

Richard Wright Lionized in Paris

By OLLIE STEWART

PARIS.—Since his arrival here two weeks ago with his wife and child, Richard Wright, noted author, has appeared before many French literary gatherings and has been featured in numerous newspaper articles.

Here for an indefinite stay, Mr. Wright, who is taking French lessons daily, told me recently that he likes Paris as a place in which to continue writing. *Baltimore Md.*

Richard Wright, U.S. Negro writer (*Native Son, Black Boy*), arrived in Paris as a cultural guest of the French Government, was greeted at the station by functionaries and Gertrude Stein. Author Stein, no slouch as an original herself, let go with a tribute: "He writes the most interesting and original prose being written by an American writer today."

Africa Making Progress, Mrs. Paul Robeson Says

The Afro-American, Baltimore, Md. Sat. 11-16-46

French Africa Offers Natives Higher Training

Sees Annexation Harmful to South Africans

NEW YORK—Mrs. Paul Robeson, wife of the internationally famous basso who recently returned from Africa, in an interview last week expressed her satisfaction with the progress which has been made since her last visit there 10 years ago.

Everywhere she went she said, the colonial government extended her every possible courtesy.

Her visit did not cover the British colonies, and she could not state whether the progress there was comparable to what she saw in French Equatorial Africa and the Belgian Congo.

University at Belgian Congo

The new university in the Belgian Congo, with colored medical and law students busily absorbed in their studies, she declared, was an inspiring sight.

"Colored in French Africa today, have the opportunity, for the first time, to become doctors, airplane mechanics and telegraph operators," she pointed out.

However, she stated that this does not mean that discrimination and segregation, as well as exploitation do not exist anymore. "These things unfortunately still exist although not as sharply as in the past."

Satisfied

The Afro-American

MRS. PAUL ROBESON, wife of the famous singer and a writer in her own right, who returned recently from a tour of Africa, expressing satisfaction this week with the progress she noted since her visit ten years ago.

Change Due to War

Mrs. Robeson believes that many of the progressive changes occurred during the war, because of the progressive character of the fight against fascism and the role that the colonial people played in this fight.

She cited the siginficant role played by Felix Eboue, in offering General De Gaulle the only French ground on which the resistance forces could organize against the French collaborationists.

It is her firm belief that the colonial governments cannot return to the status quo before the war, without meeting the sharpest resistance from the people of Africa.

Africans Aware of U.S. Bias

One very interesting observation she made was that the Africans are very much aware of the conditions of the colored people in the U.S. The names of Bilbo and Rankin are well-known and well-hated in Africa.

A French colonial administrator who was slightly apologetic because there were only 28 colored colonial representatives in the French parliament, still could point out to Mrs. Robeson that in her own country there were only 2 colored representatives in Congress.

The Africans are also very conscious of Russia, especially their elimination of racial barriers and their fight for colonial freedom.

Studied Felix Eboue's Life

She spent some time during her trip to gather material for a movie scenario which she is preparing on the life of Felix Eboue, in which she expects her husband to play the title role.

She learned that there are many remarkable parallels in the lives of the two men. Felix Eboue was also the leading scholar in his university and an outstanding football player and musician.

Regarding Smut's request to annex Southwest Africa to the Union of South Africa, she said:

S. Africans Left Out of UN

"Jan Smuts speaks only for the white minority. The colored people of S. Africa have no voice in the United Nations. Annexation will mean more and not less slavery. The best solution would be for the UN to establish an international mandate over all colonies."

Mrs. Robeson is a militant voice in the cause of all minority groups. An anthropologist, author and world traveler, she is an authority on race relations, Africa and colonialism. She is the author of "African Journey" and "Paul Robeson, Negro."

She will tour the country lecturing on African affairs, colonialism and race relations. Her first appearance was at Town Hall last Monday.

Atlanta Choice for Disney Premiere Resented; 'Uncle Remus Is Mine!' Shrieks Eatonton

Constitution 9-22-46 Sunday Atlanta, Ga.

Joel C. Harris' Birthplace Sees Itself Stymied

By TOM GREGORY,
Constitution State News Service.

EATONTON, Sept. 21—Not since Gen. William T. Sherman bypassed this little city in his famous March to the Sea, has Eatonton been so riled.

Travelers sense the strained situation as soon as they enter the city limits. Residents, whether they be delivery boys or bank clerks, wear that snubber expression. It is clearly evident that Eatonton is hopping mad.

Why? Simply because the City of Atlanta is apparently attempting to steal its favorite son—Joel Chandler Harris, author of the world famous Uncle Remus stories.

"I know now exactly how poor little old Czechoslovakia felt when Hitler decided to move in," moaned Mayor J. N. Stribling. It's plain open daylight robbery."

Although the feud over Harris has been smoldering for years, the precipitating event was the announcement this week of Atlanta's plans for the world premiere of the forthcoming Walt Disney motion picture based on the Uncle Remus stories. Eatonton gathers that all of the publicity on the illustrious writer is to be centered around his life in Atlanta with little mention of his birthplace, Eatonton.

"Why do you think Joel C. Harris was born in the Wren's Nest," chimed in Mrs. J. Frank Walker, President of the Uncle Remus Woman's Club.

Just how to solve the problem was the $64 question. Patriotic Eatontonians thought of sit-down strikes, walkouts, protests and boycotts in rapid succession, but dismissed each with equal speed.

Popular among the suggestions was the plan to prevail upon Walt Disney, if it even took the aid of Mickey Mouse, to stage the premiere right here in Eatonton. This, too, was dismissed when the leaders realized how inadequate this little Middle Georgia city is equipped to stage such an event.

In the first place, there would not be any spot lights to focus on the celebrities, and, worst of all, hotel accomodations would be limited for Donald Duck or any other Hollywood dignitaries that Disney might bring along. So the premiere was turned over to Atlanta without a fight. But the battle is not over. Not by a jugful, it isn't.

The feud over Harris is another of those situations that arise so often when an author spends his life in more than one city. Born and reared in Eatonton, he moved to Atlanta where, Eatonton admits, he did the major part of his writing.

Historians and biographers usually take up his life in Atlanta where, to make matters worse, a shrine has been made of his old home—the Wren's Nest. Naturally, many people associate Harris only with Atlanta.

In Eatonton, however, children are taught Uncle Remus stories before they start to school. In Eatonton, anything from boarding houses to women's clubs have borne the name of the celebrated Negro character. In Eatonton it will be difficult to take away the city's hero.

Sprawling across the walk leading up to the Courthouse in the center of town is a large marker erected to the memory of Joel Chandler Harris. On signs leading into the city are the words, "Eatonton, Home of Uncle Remus."

Then there are well beaten paths around Turnwold where tourists trek looking at the same plantation where Harris learned of the animals from the old Negroes—the basis of his Uncle Remus stories. Here they also see where he first dabbled in newspaper work. Atlanta has Wren's Nest, but Eatonton has his birthplace.

"No siree,' repeated Mayor Stribling, "Joel Chandler Harris is Eatonton's son—Eatonton's own favorite son, that is."

WANTS NOTICE—This world premiere of Walt Disney's picture based on the Uncle Remus stories has Eatonton boiling. For Atlanta to share Joel Chandler Harris the people are willing, but when it comes to taking him over, that's another question, according to booing citizens of the Middle Georgia city. Left to right are pretty Jean Whitman, Jane McAllister and Sara L. Lawhorn carrying signs of protest against the Capital City's sneak attack on Eatonton's Hall of Fame.

The South In Literature

The Advertiser Montgomery, Ala. Mon. 12-9-46

To what extent do Southern novelists distort conditions in the South, with the result that they can be fairly charged with deliberate misrepresentation? That was the question to which the WSGN-News-Age-Herald "Democracy at Work" forum addressed itself Tuesday night. The names of Caldwell, Faulkner, Lillian Smith were brought up, both to prove distortion and to deny the allegation. It was asserted that New York publishers call the tune and Southern writers dance to it. But the other side, made up of practicing novelists, contradicted this suggestion warmly.

The accusation that Southerners who write critically about their region are defaming it is not a new one. As was brought out during the discussion, George W. Cable faced in the '80s just such an attack. He explained his book, "The Grandissimes," which caused an uproar in New Orleans, by saying that he had sought to offend no one, that he merely "wrote as near to truth and justice as I knew how." But his personal position was so unpleasant that he went North to live. It is to be noted that Southern artists, however daring, are today under no such compulsion.

One point made by a defender of Southern contemporary writing is that no portion of the country reacts to social criticism as this section does. That is to be explained by the fact that, historically, Southerners have always been quick to resent what they regard as aspersions. Even before the War Between the States, this was true. Add to that traditional sensitivity all that has happened since the '60s and it is plain that if the South is thin-skinned, it is so honestly and naturally enough.

But that does not make the tendency to denounce creative artists and others who are unconventional in their approach to Southern problems as being sinister or disloyal or in the pay of the enemy. What counts with a writer is whether he is honestly painting the thing as he sees it for the good of things as they are. Kipling's principle applies to Faulkner's views of the South and Dickens' views of London. In other words, the important consideration is not whether a writer presents a pleasing picture, but whether he has written as close to truth and justice as he could. If he has done that, he has done all.—Birmingham News

British Act to Win Good Will of Minority Press, Citizens

The Afro-American Baltimore, Md. Sat. 11-16-46

CHICAGO—(ANP)—Replying to an inquiry from the Associated Negro Press, the British Information Services in the United States have advised that British Consulates in Chicago, New York and Washington may issue (without prior approval from London) visas to American reporters who wish to visit any British territory.

The Labor Government of Prime Minister Clement Attlee has thus taken an important step forward in opening up Britain's African and West Indian colonies and protectorates to public view.

Also, for the first time in history, the British Information Services are circulating in America, films dealing with social, educational and health problems in the African colonies, including the story of Achimota College, the "Tuskegee of West Africa."

37d 1946

Mrs. Paul Robeson's African Journey

Daily Worker New York, N.Y.
Fri. 11-3-46

MRS. PAUL ROBESON

By David Platt

French Equatorial Africa extends for a million square miles across the width of Africa and embraces a population of 3½ million Negroes. In Hollywood films, this vast region which is one-third the area of the United States, is known as the "dark continent," home of Tarzan, king of the jungle, and a like assortment of witch-doctors, cannibals, apemen and leopard women.

But to Mrs. Paul Robeson, who has just returned from an "eye-opening" six months tour of the region close to where H. M. Stanley Esq. met Sir David Livingstone, the so-called "dark" continent is in some respects brighter for the Negro than our own.

"Africans," she informed the Daily Worker, "know about Bilbo and Rankin and the lynchings in the South. They know that only two Negroes sit in the U. S. House of Representatives as compared with the 28 Negroes who represent Equatorial Africa and other French dominions in the French coalition parliament."

Mrs. Robeson, looking extremely well and younger than ever despite her strenuous journey, had come down from her home in Enfield, Conn., to talk about the things she had seen in the heart of Africa.

FELIX EBOUE, NEGRO STATESMAN

She spoke at length and eloquently about the achievements of the late Felix Eboue, first Negro Governor-General of French Equatorial Africa. She confided that Paul Robeson was contemplating a motion picture of the life of this liberal statesman and hero of the French Resistance, and that one of the reasons why she spent so much time in Africa was to collect material for the project.

"It was Eboue who gave General deGaulle a legal ground in Africa for continuing the fight against Hitler in the dark days of 1940 when Paris had fallen and most of the French colonial officials in Africa were aligning themselves with Vichy," Mrs. Robeson said. The Free French movement began, she pointed out, when Eboue, then Governor of Chad, a province of French Africa, sent a radio message to deGaulle in London that his people would never surrender to Hitler but would fight on. From that time on loyal Frenchmen "started drifting toward Brazzaville, capital of Equatorial Africa. There, the great Negro administrator mustered French Africa's vast resources and manpower behind the Fighting French."

SIGNIFICANT SIGNS

Mrs. Robeson revealed that Eboue, in addition to playing a significant role in the war against fascism, also introduced outstanding educational and social reforms and helped lay the groundwork for important changes in the French colonial system, such as granting the entire Negro population of Equatorial Africa full citizenship status along with native Frenchmen.

"Today, Negroes in French Africa have the opportunity for the first time to become doctors, telegraph operators, airplane mechanics." It would be a mistake, however, to deduce from this that there is no longer exploitation, discrimination or segregation of Negroes in the land, Mrs. Robeson stressed. "These things unfortunately still exist although not as sharply as in the past."

Nevertheless, pressure of events has brought about substantial changes in the old order of things. Mrs. Robeson cited a speech recently made by Pierre Ryckman, Governor General of the Belgian Congo as a significant sign that Africa is "rapidly looming up on the horizon of world thinking."

Ryckman said: **"The income from the resources of the Congo should go to the development of the Congo and not to the big companies . . . the prosperity of Africa depends on the prosperity of the masses of Congo blacks."** Some people high up regarded Ryckman's views as heresy, but he was backed up by the Belgian Parliament, Mrs. Robeson disclosed. **"This year a law was passed in the Belgian Congo called the Syndicate Law which makes trade unions legal for the first time," she added.**

Although the Negro populations of French Equatorial Africa and the Belgian Congo are on the move, the condition of the Blacks in British-dominated South Africa is "beyond belief," politically, socially and economically, she felt. "The Negroes of South Africa have no voice in UN. Jan Smuts speaks only for the white minority."

Mrs. Robeson had nothing but contempt for Smuts' outrageous suggestion that UN turn over the German colonies of Southwest Africa to the British Union of South Africa. "It will mean more not less slavery for the African Negro. A more sensible solution would be for UN to establish an international mandate over all colonies."

Mrs. Robeson will tour the country for International Programs lecturing on African affairs, colonialism and race relations. Her first appearance will be at Town Hall next Monday afternoon, Nov. 11 at 2:30.

Novelist professes lack of "racial bitterness"

The Tribune Los Angeles, Calif.
Sat. 9-28-46

NEW YORK — George Wylie Henderson, who has been one of the two contemporary Negro novelists (Frank Yerby is the other) to appeal to the U.S. reading public without racial fanfare, stated his credo and quite possibly, his raison de succes, to The News here last week.

"I have no racial bitterness and am neutral about most current issues", he said. "I do not write propaganda, deal with problems or race angles."

His philosophy of life could be summed up in one rule, he continued, "Do it yourself. Don't leave it to anyone else." He believes anyone can do what he sets out to do "exactly—if you want to."

"I am not religious or irreligious. I like honesty and decency, no sham or pretense. I am an introvert of necessity—when I am working on a novel I do not go to plays or movies or read fiction. I live alone, belong to no clubs or fraternities."

Henderson has been a composer for The News for 14 years, setting type on the midnight shift. He learned the trade at Tuskegee Institute, Ala., 21 years ago and belongs to the Typographical Union.

The second eldest of 11 children, the novelist was born in Macon county, Ga., where his father, the Rev. George Henderson, presiding elder of Tuskegee M.E. church, and his grandfather owned a farm. After learning printing at Tuskegee, he went to Akron (O.) university for liberal arts.

His favorite writers, Henderson revealed, are Willa Cather, Theodore Dreiser, Ernest Hemingway, and D. H. Lawrence. His first venture into writing was some poetry titled, "Imitations of Keats". He sold his first short story, "Sinner Man's Wedding", to The News, and has since sold a dozen, Redbook magazine being one of his more frequent customers.

However, Henderson thinks the short story is rather complicated and prefers the novel, because "you feel you can accomplish exactly what you set out to do."

He credits his great-grandmother with his literary bent, recalling that she was a "born story-teller" who thrilled him with her vivid tales, some about the Civil War, and who was more than 90 when she died.

All his five brothers and five sisters are college-educated. His eldest brother is a preacher; another brother, Emmett, is taking his doctorate in sociology at Harvard; and all the others are schoolteachers.

Henderson's first novel was "Ollie Miss"; his second, "Jule", a sequel, has gone into its second edition before publication date (last Thursday) and has been chosen the book-of-the-month by the new One World book club. He is now working on his third, which he describes as "a sort of Mark-Twainish affair about three boys".

PORTRAIT OF CAB CALLOWAY BY EX-NOVELIST
. . . unretouched photos are present specialty

15,000 Pictures to Credit Already

Van Vechten Likes 3d Career With 'No Editor to Interfere'

By Jean Meegan

New York, Jan. 12 (AP).—As a man on the literary heights of fiction and criticism, Carl Van Vechten probably has been more read about than read.

He is a character in Sinclair Lewis' "Gideon Planish"; Maxwell Bodenheim modeled Paul Vanderin in "Ninth Avenue" after him; he denies it but other people who should know say that Thomas Wolfe definitely had Van Vechten in mind when he created Stephen Hook in "You Can't Go Home Again"; the works of Gertrude Stein, Somerset Maugham, Muriel Draper and Gertrude Atherton are filled with allusions to and anecdotes about him.

VAN VECHTEN

In the last 40 years Van Vechten has been variously a music critic who was first to write about George Gershwin and Igor Stravinsky; a novelist whose prime interest was in Negro subjects; and finally, in his last metamorphosis, a photographer who takes unretouched pictures of touchy theatrical celebrities.

When he changed himself in middle life from a critic into a novelist, he said it was because "a critic's intellectual arteries have hardened after 40 years of age."

And when, 10 years and 10 books later, he quit the writing business cold he explained simply that he didn't like to write (in spite of the success of "The Blind Bow-Boy," "Nigger Heaven," "Peter Wiffle," and "The Tattooed Countess"), that he had chosen photography as his new "means of documentation of life."

Photography appeals to him "because there is no editor to interfere." Also his subjects are in no position to argue since they pose by invitation only and as he says: "I do not allow them to pay anything because then they would have control."

Disposes of Possessions

Under this system, Van Vechten has taken about 15,000 pictures. As a photographer he has been compared to Matisse the painter. "Probably," says he, "because my backgrounds also relate to the subject." People who don't like his work say that the backgrounds overwhelm the subject; people who do like it are very flattering.

New York apartments being what they are, Van Vechten for the last few years has been systematically stripping himself of his pictures, manuscripts books, newspaper clippings, phonograph recordings, papers, pamphlets and letters.

Founds Collections

The theatrical photographs now are divided between the Museum of the City of New York and the New York Public Library; the musical memorabilia that managed to cling to him from his early essay days he amassed into "The George Gershwin Memorial Collection of Music and Musical Literature" which he founded at Fisk, a Negro university in Nashville, Tenn.

Van Vechten's purpose in giving what is one of the best musical libraries in the South to a Negro college was part of a scheme he had for luring white scholars into a Negro school. He previously had done just the reverse of that by installing the biggest collection of modern Negro material in the United States at Yale University.

D.C. Educator Author Of Britannica Article

WASHINGTON — Abraham Lincoln Harris, professor of Economics at Howard University, is author of a new article on Werner Sombart, German economist, appearing in the 1946 printing of the Encyclopaedia Britannica.

The report is Harris' first contribution to the 178-year-old reference work. He is the author of "The Negro As Capitalist" and other books. Harris is one of several thousand experts who has revised, rewritten or prepared new articles for the 1946 printing of the Britannica under its plan for continuous revision.

Esquire Magazine Requests Work Of Famed Memphis Writer And Civic Leader

Signal recognition of the literary ability of famed Memphis Author, Lt. George W. Lee, was indicated this week in a communication received by the writer last week.

The internationally-famed Esquire Magazine, through its New York City editorial office sent Mr. Lee a letter asking him to sell them one of his latest articles and short stories. The title of the article requested is Mr. Lee's dramatized short human interest essay on the "blues," meant to establish Memphis' right to lay claim as the birth place of the blues. Esquire's letter indicated that Mr. Lee's essay will be used in the magazine's famed annual edition on music known as "Jazz-Men." The letter follows:

"Dear Mr. Lee:—

I am extremely happy to tell you that Esquire magazine would like to buy your article Blues Paradise Lost for $250.00 and would like your permission also to use this piece in their Esquire Jazz Book, a book which you undoubtedly know. I believe the book comes out yearly. I will have to check on this.

Will you telegraph me your acceptance if okay?

I would have telegraphed you, but I wanted to explain about the Jazz Book thing. I will write you in detail about this and the other article soon. I am really delighted, because this is your first piece for me, and Esquire was the first place I tried."

Sincerely, Marcella Powers.

Ann Petry's "The Street" Is Sugar-Coated Problem Novel

NEW YORK—Ann Petry's desire to banish the idea that colored Americans are of a particular type, or persons who fit into a special category, has resulted in "The Street," a problem novel that has been made very easy to "take."

Of the novel, which will be off the press about Feb. 7, the author explains:

"I tried to write a story that moves swiftly so that it might ordinarily shy away from a so-called problem novel—which will show colored Americans as people with the same capacity for love and hate, for tears and laughter, and the same instincts for survival as possessed by all men."

The novel has grown out of experience which Mrs. Petry has been gathering through several career spheres.

Family of Chemists

Ann Petry, who was born in Old Saybrook, Conn., comes from a New England family that has specialized in some branch of chemistry for three generations. Her grandfather was a chemist; her father, an aunt and an uncle are druggists.

She is a graduate of the College of Pharmacy of the University of Connecticut. While working as a registered pharmacist in the drugstores owned by her family in Old Saybrook and old Lyme, she wrote her first short stories.

If she had not married and gone to New York City to live she would undoubtedly have continued her career as a pharmacist. Instead she sought and found jobs in New York that would give her an opportunity to write—jobs that ranged from selling advertising space and writing advertising copy for a Harlem weekly to editing the women's pages and covering general news stories for a rival newspaper.

Gets Picture of Life

She spent nine months working on an experiment in education that was being conducted in one of the city's elementary schools and thus observed at first hand the toll that segregated areas like Harlem exact in the twisting and warping of the lives of children.

Ann Petry's own explanation of how she came to write "The Street," her first novel, is as follows:

"I wrote 'The Street' in an effort to show why the colored American has a high crime rate, a high death rate and little or no chance of keeping his family unit intact in large Northern cities. There are no statistics in 'The Street,' though they are present in the background, not as columns of figures but in terms of what life is like for people who live in overcrowded tenements."

Literary Agency In N.Y. Seeks New Negro Writers

(Defender New York Bureau)

NEW YORK—A talent search was launched here for Negro authors and playwrights, Will Quaytman, topflight literary agent, said last week.

Quaytman, who is white, assented that book and magazine publishers, especially those with headquarters in New York City, are constantly demanding more work by Negro scribes.

"We believe," said the agent, "that there are hundreds of writers like Ann Petry, Langston Hughes, Chester B. Himes, Frank Yerby and Era Bell Thompson. These writers need encouragement and practical advice. Above all they need an agent who is not only anxious to handle their scripts, but is willing to sit down with publishers and ask that Negro writers receive their proper recognition as authors and playwrights."

Quaytman is associated with Jim Yeargans, has offices at 509 Fifth ave., New York City.

In a joint statement they said, "We look forward to a renascence of literature and plays that will reflect the great spirit of the Negro people."

Special Constitution Photo—Tom Grego

THE HOME OF UNCLE REMUS—The old Turner plantation home at Turnwold, in Putnam county, where Joel Chandler Harris, as a boy, worked in the print shop of the plantation's master, Joseph Turner, who published a paper. Of an evening, young Joel would steal away to the slave quarters, where he would listen to the tales of Uncle George Terrell, the original Uncle Remus. From the Negroes, young Harris learned the lore of birds and animals. He absorbed their dialect and was fascinated by the legends they handed down. Rosser Harrison, seen in the photo with two children, lives near the plantation home. He looks much like Uncle George Terrell, they say.

UNWRITTEN BOGUS CULTURE

Famed Joel Chandler Harris Failed To Achieve Life's Literary Desire

By BILL BORING,
Constitution Staff Writer.

TURNWOLD, March 9.—Joel Chandler Harris won lasting fame as the creator of Uncle Remus and the chronicler of southern legend and folklore but died without having achieved the foremost ambition of his literary life.

This ambition was to do a novel of permanent value and from boyhood he nursed an idea which he thought would put it across.

Harris' unwritten novel would have pointed a moral in striking at bogus southern culture. Its plot would have been woven around the tragic life of William H. Seward, secretary of state in the Lincoln cabinet.

Harris, late in life, told the story of his literary disappointment to Miss Frances Lee Leverette, a school teacher friend of Putnam county, where the author was born and where he drew his inspiration for the stories of Br'er Rabbit and Br'er Fox and other legends and folklores.

NOVELS UNDER PRESSURE

Miss Leverette said that in his conversation Harris spoke of the two novels which he had done. They were "Sister Jane" and "Gabriel Tolliver." Neither carried out the moral theme or contained the plot of the novel he had wanted to do. These were novels written under pressure for newspaper and magazine serials.

Here, briefly, is the plot which Harris told Miss Leverette he would have used in the novel he had aspired to write:

William H. Seward, as a boy, revolted from what he thought was a regimented life in New England. He thumbed his nose at the wood he was supposed to have chopped and ran away South, where he thought he would enjoy more freedom of action.

He came to Eatonton to live with an uncle, Pulaski Holt, a wealthy planter. He grew to love southerners and their way of life and decided to make the section his home.

He did not like, however, the system of slave economy. He knew, though, that a change must be brought about slowly. He thought that under a free economy the South would prosper even more.

He took up school teaching as a profession, thinking that in it he would have a broader opportunity to do something for the adopted land he loved.

As he grew older, however, he became more aware of the deep-rootedness of some of the southern beliefs and customs. He particularly disliked the artificialities of some members of the southern aristocracy of that day.

This phony culture, this "holier than thou" attitude on the part of one segment of southerners finally was to prove his undoing. He was teaching in the old Phoenix section of Putnam county, near Turnwold plantation, where Joel Harris worked as a boy printer.

Seward had fallen in love with beautiful Miss Mary Gatewood, daughter of a wealthy and aristocratic Putnam county planter. Mary was as much in love with Seward.

FAMILY REFUSES HIM

Despite obstacles thrown in his path by the Gatewood family, Seward successfully courted Miss Mary and won her consent to marriage. But her family refused consent. They were horrified that she would consider marrying a "poor Yankee schoolteacher."

Mary decided against elopement and the courtship between her and Seward was abruptly ended. Deeply disappointed, hurt and disillusioned, Seward returned North, his heart still full of love for Mary. Mary, too, suffered in her heart and not until years later did she marry.

Seward later married and went to one of the highest positions his country had to offer, to a place in history.

Harris, Miss Leverette points out, hated affected people.

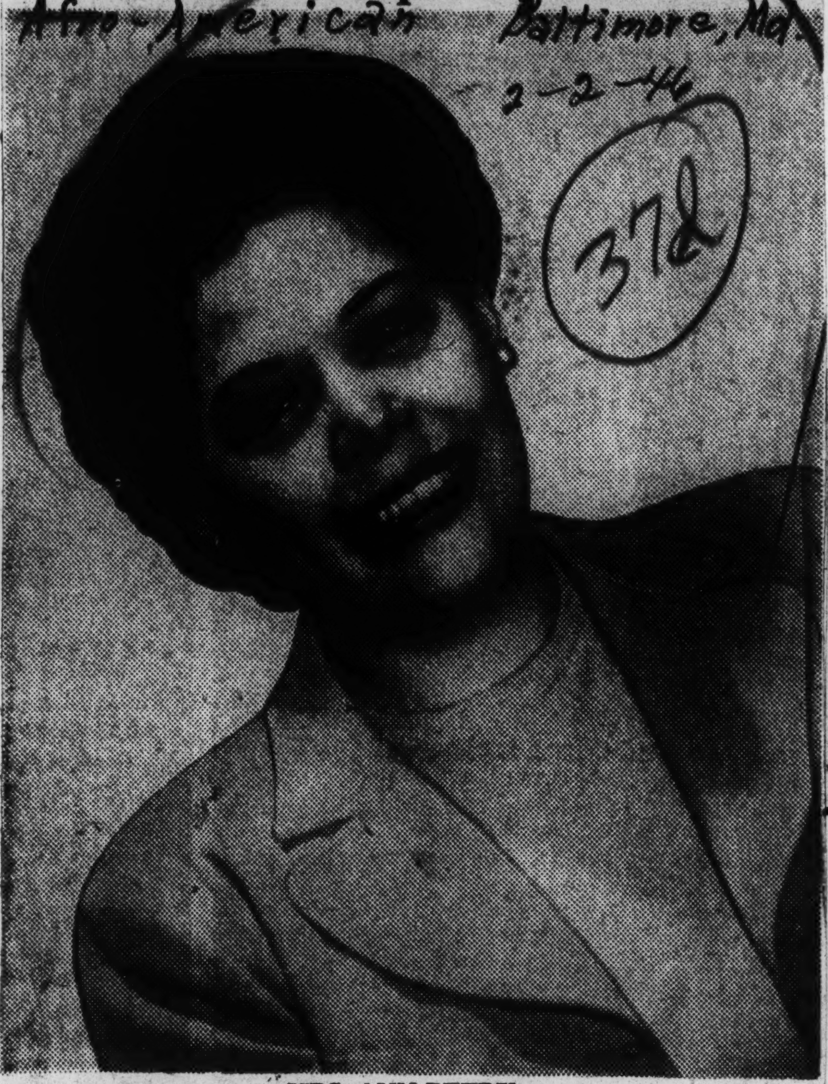
"CULTURE FINE, BUT . . ."

"I like people," he once said, "who are what they are, and are not all the time trying to be somebody else. Culture is a very fine thing, indeed, but it never is of much account either in life or in literature unless it is used as a cat uses a mouse—as a source of mirth and luxury.

"It is at its finest in this country, when it is grafted on the sturdiness that has made the nation what it is, and when it is fortified by the strong common sense that has developed and preserved the republic."

Harris died July 3, 1908. Miss Leverett, a good friend of the family, visited the Wren's Nest, the Harris home in Atlanta, on many occasions. She is now retired.

Her Novel Depicts Problems



MRS. ANN PETRY,
whose novel, "The Street" is a picture of why crime, the death rate and family tragedy exists in urban cities.

SMILING AUTHOR OF "THE STREET"—Ann Petry, born in Old Saybrook, Conn., winner of the $2,400 Houghton Mifflin Literary Fellowship for 1945, has completed her first novel "The Street." The book tends to show why the Negro has a high crime rate, a high death rate, and little or no chance of keeping his family unit intact in large Northern cities. The story moves swiftly and its characters are alive.

Negro Reading Matter

Mabel Haden Todd, in her letter of April 23, sets forth a very interesting and provocative point of view with respect to the paucity of suitable reading material for young Negro children—a viewpoint toward which I am wholly sympathetic.

Why do not some of the literary figures of her race lend themselves to this problem, sensing it (as she does) as a task both honorable and fundamental? Their secure reputations in the field of letters would insure publication.

Surely the type of story for which she asks would much better be written from within the realm of Negro life than from without. Nor need the writer necessarily be one of the "eminents." There must be sensitive and gifted Negro teachers and social workers, inexperienced perhaps in literary expression but capable of the task, whom their more eminent fellows would take pride in bringing before publisher and public. Their contribution would be a rich one, not only to the Negro school child, but to the Nation's children as a whole. For understanding reacts both ways, and if it is bad for the Negro child to see himself painted only as a comedian, it is equally bad for the white child so to conceive him. Let Negro writers give us the true picture of Negro life and thought, and simple everyday activity in the child world, as they would have it portrayed.

E. G. H.
Oakton, Va.

The New Dean At Dillard

The Informer

The appointment of Dr. Benjamin Quarles as the new dean at Dillard University is of much more than passing interest. The position of Dr. Quarles on the faculty has been that of professor of history and chairman of the division of social studies. He is a well-trained man, holding the bachelor's degree from Shaw University and the master's and doctor's degree from the University of Wisconsin. Not so long ago Dr. Quarles wrote a scholarly paper, entitled "The Sources of Abolitionist Income," which was published in the famed Mississippi Valley Historical Review.

Houston, Texas 3-19-46

The new dean has been granted a leave of absence for the rest of the school year to complete his new book on the Life of Frederick Douglass, upon whom Dr. Quarles is recognized as an authority. The point should be quickly made that this is the kind of inspiration which Negro boys and girls in our schools and colleges sorely need. If the story of the Negro is to be properly told and if our cause is to be ably championed by the written word, this writing must be done by Negro scholars and writers. We cannot depend upon others for this. We must rely upon our own, like Dr. Benjamin Quarles and others of his kind.

Two Audiences

Negro Critics Can Better Evaluate Racial Novels; Are Closer to Problem

By HORACE R. CAYTON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

Pittsburg, Pa. Courier Sat 5-4-46

SOME years ago James Weldon Johnson, in an article entitled "The Dilemma of the Negro Author," observed that a Negro writer wrote for a double audience. This was his special problem. Johnson went on to develop his idea: "It is more than a double audience; it is a divided audience, an audience made up of two elements with differing and often opposite and antagonistic points of view. His audience is always both white America and black America. The moment a Negro takes up his pen or sits down to his typewriter he is immediately called upon to solve, consciously or unconsciously, this problem of the double audience. To whom shall he address himself, to his own black group or to white America? Many a Negro writer has fallen down, as it were, between these two stools."

Mr. Cayton

Until recently this has been solely the Negro's problem. Now, with the flood of books from white writers which are preoccupied with the question of race, it is becoming a dilemma for them, too. Perhaps the first victim in recent years was Lillian Smith. Miss Smith, with every instinct of fairness and decency, wanted to write a strong novel exposing the archaic social institutions of the South. She was aiming for the large white reading public and achieved her aim when her novel, "Strange Fruit," became a best seller. But in her intensity and devotion to her task she had had eyes only on the white audience and was surprised, shocked and stunned when many members of the Negro audience—the group she was interested in helping—took umbrage to the passive Negro girl she portrayed as being in love with a no-good white man. Miss Smith had forgotten or had never taken into account the reaction of one portion of her reading public.

Sat 5-4-46

WITH THE development of interest in literature in general and more specifically in books dealing with the race question, this Negro audience is becoming more and more important. It is a critical audience. Its feelings and sensibilities are easily offended. It is more critical of those white writers who write on Negro themes not only because of its delicate sensibilities but because its members have a greater insight into the relations between blacks and whites in this country.

A recent book by a white author, "Trumpet to the World," illustrates this point. Mark Harris, the author, is a man of extreme good-will. He tells the story of a simple Negro who grew up in the South, but refused to accept the caste restraints of his position. Later the lad became interested in books and literature and developed, apparently without the aid of formal training, to be a writer. Further, the hero of the book meets a Southern white girl whom he lives with and finally marries. Many white readers might find this novel shocking and disturbing, but would not question its credibility. Negro readers, on the other hand, will be quick to say that never in their experience have they met a Negro who could, with the calmness and apparent lack of fear, live in the South under the conditions as does Mr. Harris' protagonist.

• • •

THE POINT I'm trying to make is that I believe the Negro critics are closer to reality in evaluating the worth of this novel than are most white critics. Being sensitized to the problem, having lived with it all their lives, having an almost uncanny insight into the nuances of race relations, they have a greater knowledge of what is psychologically possible for them and for the white people with whom they interact.

The critism of white writers by Negroes is a very healthy thing. Perhaps the best criticism of these artists will come from Negroes. Any white writer, then, who wants to achieve a greater reality in his writings must pay attention to the Negro critics and cannot afford to dismiss their criticism as just super-sensitivity.

• • •

BUT HOW will the white writer solve his problem of the double audience? Perhaps there is no immediate solution, as the criticism by Negroes of such people as Richard Wright, Chester B. Himes, and Ann Pettry are very vocal. The truth probably is that as long as we have two groups in this country who do not share more common experiences, who live segmented lives, and who have no real insight into the emotional problems of each other, there will always be two audiences. The only path that the creative writer can take is to describe to the best of his ability the reality that he sees. His artistic productions will give both audiences a greater insight into at least a segmented reality. The function of the critics in each audience is to sensitize the artist to those phases of social life of which he, because of his lack of participation in either the black or the white world, is not aware.

As we develop a more integrated sociey we will have more common experiences and more common understanding. Then the two audiences will merge.

Negro Section At Book Fair Attractive

Memphis World, Memphis Tenn.

By BILL ANTHONY

Hale Woodruff's impressionistic map showing the distribution of Negroes throughout the world has stolen a big part of the show at the Atlanta Book Fair at City Auditorium. Take it from the hundreds of spectators who were attracted to the section devoted to "World View of Negro" in Taft Hall.

This map shows the location of 210,000,000 Negroes—one-ninth of the world population—and classifies them as to residence in sovereign states, in colonies or as minority groups. There is nothing else in the Book Fair to compare with its originality and artistry. Done in red—for sovereign states—yellow—for colonials—and blue—for minority groups—, the impressionistic map forms a laudable background for the books and other publications by Negro authors, about the Negro and by Atlanta Negro authors.

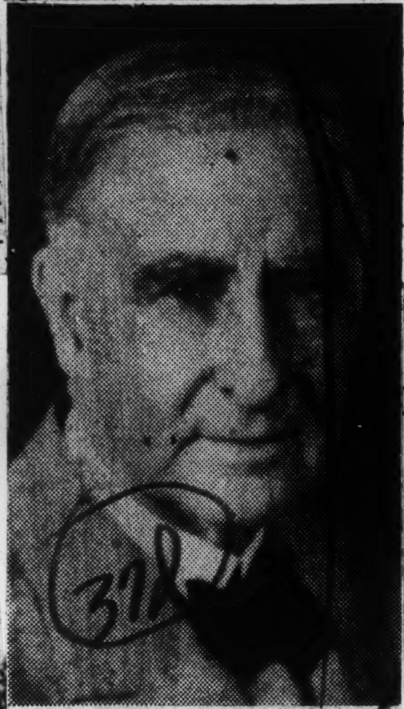
African and Haitain Art also are on exhibition with the books, and there is the course of more interest in the Negro section by those in attendance. Tue. 5-7-46

BIBLIOGRAPHIES

Hosts of the section are distributing five annotated bibliographies on books by and about the Negro in the Sovereign States, the Colonies, and as Minorities within Nations, prepared by Ira De A. Reid; the best books by and about the Negro, 1944-46, prepared by Wallace Van Jackson; the Negro Child in Literature, prepared by Mrs. D. W. Wright, and books by and about the Negro by Atlanta authors, prepared by Miss L. K. Daly. Tue. 5-7-46

Mrs. V. L. Jones, of the School of Library Service at Atlanta University, served as chairman of the Negro section exhibit and was assisted by others of the University.

An attempt was said to have been made to secure the appearance of Dr. W. E. B. DuBois at the Fair along with the number of noted white authors who are in the city System.



THOMAS DIXON
The New York Times, 1941

THOMAS DIXON DIES; WROTE 'CLANSMAN'

Book Was Basis for 'Birth of a Nation,' Provocative Film—Supported Ku Klux Klan

New York Times

HE HAD HELD PULPIT HERE

New York

Also Was Lawyer, Lecturer—'White Supremacy' Was Subject of His Novels

Thurs. 4-4-46

RALEIGH, N. C., April 3 (AP)—Thomas Dixon, the Baptist minister from whose brain came the story of the first million-dollar movie, "The Birth of a Nation," died here today at the age of 82. He had been in ill health for several years.

"Reactionary Individualist"

A large part of the voluminous writing of Thomas Dixon was devoted to upholding the "purity" of the white race against what he described as the dangers of Negro encroachment through social equality and miscegenation. In his own words a "reactionary individualist," Mr. Dixon derived his greatest publicity from his novel of the Civil War and Reconstruction, "The Clansman," a sensationally written work published in 1905, on which was based "The Birth of a Nation."

Produced in 1915 and directed with infinite skill by David Wark Griffith, "The Birth of a Nation," despite the highly controversial nature of its theme, was widely regarded by film experts as a landmark in cinematic history.

The picture ran for many years and grossed more than $18,000,000, breaking all box-office records for the film industry. Its production cost $500,000. It depicted Civil War fighting and the war's aftermath, with emphasis on the alleged Galahad-like qualities of the first Ku Klux Klan, of which Mr. Dixon's father was a founder and in which his uncle held the title of Grand Titan of the Invisible Empire.

Its world première was made here on March 3, 1915, and THE NEW YORK TIMES review said.

"'The Birth of a Nation,' an elaborate new motion picture taken on an ambitious scale, was presented for the first time last evening at the Liberty Theatre. With the addition of much preliminary historical matter, it is a film version of some of the melodramatic and inflammatory material contained in 'The Clansman' by Thomas Dixon. A great deal might be said concerning the spirit revealed in Mr. Dixon's review of the unhappy chapter of Reconstruction and concerning the sorry service rendered by its plucking at old wounds."

Film Revived in 1922

In 1922, when the film's showing had been revived, a reviewer for THE TIMES wrote that it "comes closest to historical truth when it is furthest from Thomas Dixon."

Yale Gets Manuscript

The original manuscript and photographs of Ellen Tarry's latest book, "My Dog Rinty," were presented to Carl Van Vechten, for the Yale University Johnson Memorial Collection of Negro Arts and Letters, by Walter White, NAACP executive secretary, at a party for the author at the Theresa Hotel, recently.

... a letter the author averred the truth of "The Clansman."

Although in the Nineteen Twenties Mr. Dixon repeatedly denounced the second Ku Klux Klan as bigoted and in no way resembling its predecessor, he said that he regarded whites as "superior" to Negroes. However, he said that it was the duty of the whites to "lift up and help the weaker race." Discussing the Klan's attitude toward other minorities, he called persecution of Jews "idiocy," pointing out that Christ's mother was Jewish, and he lauded the loyalty and good citizenship of Catholics. *Times 4-14-46*

Interviewed in 1905, the year "The Clansman" was published, Mr. Dixon spoke proudly of his ancestral connections with the first Klan, saying that "the circumstances of its birth were among my alma mater's most cherished traditions."

Evidence that his opinions did not fundamentally change through the years was given by Mr. Dixon in 1936, when, at an anti-Roosevelt Democratic meeting in Macon, Ga., he called the National Association for the Advancement of Colored People the "worst Communist organization in the United States," attacked the Wagner-Costigan Anti-Lynching Bill as "infamous tyranny and accused Mrs. Franklin D. Roosevelt of encouraging the Southern Negro to embrace the tenets of collectivist philosophers.

Used Actual Persons in Story

In 1939 his novel, "The Flaming Sword," appeared. In a preface Mr. Dixon reversed the usual disclaimer of the use of actual persons as characters in his story and had one of his characters say, "What the South stands for alone against the world is the integrity of the white race."

His score of novels sold more than 5,000,000 copies. He wrote also nine plays and six motion pictures, and his share of the profits amounted to $1,250,000. However, in 1934, he said he was penniless.

Mr. Dixon was born in Shelby, N. C., son of the Rev. Thomas Dixon and the former Amanda Elizabeth McAfee. He received an A. M. degree from Wake Forest College, N. C., in 1883, studied at Johns Hopkins University in 1883-84 and received an LL. B. from the Goldsboro (N. C.) Law School in 1886.

At 21 he joined the State Legislature, a year later resigned to become a Baptist minister and over night became celebrated. His handsome appearance, his deep, musical voice attracted large congregations that listened to his sermons, many of which were fiery. After ten years of preaching in New York, he had become so famous that he decided to tour the country as a lecturer. This venture was likewise successful.

His novels included "The Leopard's Spots," "The One Woman," "The Traitor," "The Southerner," "The Victim," "Foolish Virgin," "The Black Hood," "The Sun Virgin," "The Love Complex" and "Companions."

Mr. Dixon married Miss Harriet Bussey in 1886. She died in 1937. Three children were born of that union. He married Miss Madelyn Donovan in 1939.

Mrs. Robeson to tour Africa

NEW YORK—*Tribune* While touring the Belgian Congo and parts of Africa, Mrs. Eslanda Goode, wife of the singer-actor Paul Robeson, will do a series of articles for the New York Herald-Tribune and collect material for a new book she will write. *L. A. Calif.*

"There's No Humor in Fear and Poverty:" Ann Petry

Tribune *Washington, D.C.*

Tues 4-30-46

NEW YORK—"The stuff from which 'The Street' was made came from the street of Harlem—its people and their lives; and is not altogether make-believe," Ann Petry, author of the best-selling novel "The Street," said:

Miss Petry worked for a total of five years on the Harlem weeklies to get material for her book. "I didn't work to get material for the book," she explained. "I worked because I'm a working woman. While I worked, I got material for a book and wrote it."

She is probably the first colored newspaper woman to write a best-seller. She's married, she's happy and she's sentimental, but she explained in two sentences her reasons for wearing two wedding rings. Each ring required one sentence:

"This one was given me by my husband to replace the one I lost.

"This one I bought in the dime store between the time I lost the first one and the time he could get me a second one."

The Petrys—she uses her marriage name—live in a $38-a-month apartment in a big housing development inhabited for the most part by Jews, political liberals and colored people.

In structure, the Upper Bronx apartments are like any low cost housing project, but they boast a great deal of cultural activity.

Working on New Book

There are nursery schools, music and art classes, and lectures going on 12 hours a day in the various club rooms in the buildings. *Tues 4-30-46*

Wearing trousers, Mrs. Petry greeted me at the door and, after introductions (Edna Guy, the famed colored photographer of children, was present), the interview started.

To my first question, she said: "Yes, I'm working on another book. Suppose you say it's another angle of the minority problem.

"I have a peculiar feeling that if I talk about something, it's done; and so I don't want to talk about it yet. The protagonist in my new book will be a man. Women are too hard to handle."

Second question: "No, I don't think there are too many books about colored people on the market.

"If you stop to think that we've been in this country for about 300 years and during that time we have never been fully accepted, there are not too many, as long as there's a story untold.

"Always, as slaves and free people, we've been treated as sub-humans.

To Get a Laugh

"Even now on radio programs, in the movies and on the stage, when a colored man appears it is notice to get ready to laugh at the creature's stupidity, fear or sub-human traits.

"That's the stuff so many writers use."

Mrs. Petry started in "the writing business" on the Amsterdam News where she worked in the

ANN PETRY

advertising department "and never wrote a line." *Tues 4-30-46*

She continued, "After about three years, Peoples' Voice was started and Sinky (St. Claire Bourne, now with the State Labor Department) was going to be its editor. Stinky asked me to come along and I went.

"Aside from selling advertising on the Amsterdam, I also wrote an advice to the lovelorn column. I think we called it "Are You Happy?"

At PV, she was women's editor three days a week. Two days she "covered fires, robberies, murders and general Harlem news".

She quit the Voice when she got a better paying job with the New York Foundation "which was conducting interracial experiments in the education of children."

In the fall of 1944 she started working on her first novel, "The Street," But, she aded, "before that I had gotten more than a fair share of rejection slip from magazines."

At that time her husband, George, was in the Army and work on her novel was "good for me."

"I selected 116th St., I just happened to know 116th St., so I made it the scene of my novel.

Overcomes Inertia

"The greatest evil a writer has to overcome is inertia and that's why working for the weekly papers is good. I overcame inertia and started writing because I had deadlines to meet."

She has been married for eight years and has no children. "I've nothing to say about children except they are all right," she said.

Her husband formerly managed a Harlem cafe but now writes mystery shorts. "There's no conflict between us on this point.

"I write first in long hand and then on the typewriter. I work generally in the day and he works at night.

"And there is no professional jealousy because we are in two different fields."

Mrs. Petry was born in a little Connecticut town where her father ran a drug store. Only about 15 of the 1500 regular residents in the town were colored and all of Mr. Lane's—the family name—customers were white.

"I was sent to the University of Connecticut and learned pharmacy, too. My uncle runs a drug store in Lyme, Conn. It was decided that I would have one also."

Instead, she married and moved to New York "For a long time we lived in Harlem. That is where I really saw race prejudice It was so different from Old Saybrooke, Conn.

"I was happy to get a job on the paper here and I began to learn the real truth about race relations." *Tues 4-30-46*

That is one of the reasons why Mrs. Petry writes: "A colored author is going to write with truth and comparison He's not going to see humor in poverty and to laugh at fear and ignorance.

"He's not going to see anything funny in the status of his people. Not one of the several books about our people written by colored authors is funny or silly.

"Yet, colored writers are pretty truthful and honest and have achieved a measure of objectivity. Not all white characters are cast as cruel ruffians and not all of the colored characters are noble beings.

"Colored writers take a realistic attitude. "That's what I tried to do in 'The Street' and that's what I shall try to do with next book and as many books as I can write."

News Woman To Write Book

Weekly Review

MINNEAPOLIS, June 19 (NNPA)—Announcement was made last week by the office of Dean Theodore Blegen of the University of Minnesota graduate school that Mrs. Nell Russell, news editor of the Minneapolis Spokesman and Recorder newspapers, has been given a University of Minnesota Regional Writing Fellowship to write a book on race relations in the midwest. *Sat. 6-22-46*

The $2,400 Fellowship is for one year beginning June 1. The University of Minnesota Press has an option on publication of the completed manuscript. The fellowship fund is supported by a gift of $50,000 made in 1943 by the Rockefeller Foundation. Twenty-three fellowships have been awarded since it was instituted. Mrs. Russell's is the twenty-fourth.

The committee which selects the fellows is made up of Malcolm Willey, vice president of the University of Minnesota; Prof. G. M. Stephenson, Prof. A. C. Krey, Prof. Tremaine McDowell, and Margaret Harding, director of the University Press.

Mrs. Russell is the first colored person to receive a writing fellowship from the University of Minnesota. A native of Minnesota, she first won her nation-wide newspaper reputation as a sports editor, of the Afro-American newspaper, the first woman to hold this position on a newspaper.

At the University of Minnesota, she majored in short story writing under Dr. Anna Von Helmholtz Phalen. Formerly in newspaper work in the East, she returned to Minnesota a year ago because of the illness of her father and took up the post of news editor of the Minneapolis Spokesman and St. Paul Recorder Newspapers. She soon gained the attention of the Northwest journalistic profession with her column "The Way I See It", and the fellowship award followed. *Birmingham Ala*

Mrs. Russell is a member of Alpha Kappa Alpha sorority, Eta chapter, University of Minnesota.

Samuel Huston Professor Given High Honors

The Bulletin

Professor J. Mason Brewer has been appointed a member of the research committee for the American Folklore Society. He was notified of the honor Saturday by Dr. Joseph Carriere, Fordham University, the society's president.

Austin Texas

Prof. Brewer served as consultant on Negro Folklore in North America at the request of Dr. A. H. Gayton, chairman of the research committee last year.

He has written numerous articles and several books on Southwest Negro Folklore and has had two financial grants from learned societies to do research, the latest from the American Philosophical Society for research at the Library of Congress preliminary to writing a guide book on American Negro folklore. May-46

Prof. Brewer appeared on the 5th anniversary program at Yale University in December, 1937, speaking on Negro Folklore and has lectured on several occasions to the Texas Folklore Society. He contributed to a book of slave tales a story called "Juneteenth," and was the author also of "Negro Legislators of Texas," published in 1935; "Little Dan of Dixieland," "A Biography in Verse," "Humorous Folk Tales of South Carolina," as has appeared in several poety anthologies. He is the founder of the only Negro folklore society in America, the South Carolina Negro Folklore Guild.

Texan appointed to Folklore group committee

Tribune

AUSTIN, Texas — J. Mason Brewer, of this city, a professor of romance languages and director of research at Samuel Huston college here, was last week named to the research committee of the American Folklore society.

The first Negro accorded this honor, Brewer recently completed the first guidebook on folklore ever published through a financial grant from the American Philosophical society. Last year, as consultant for the Folklore society, he wrote on "Negro Folklore in North America", which is to appear this Summer in the New Mexico Quarterly Review.

Huston college had assigned him to set up archives on Negro life in the Southwest, and he is collecting material from Texas, Louisiana, Arkansas, Oklahoma, and New Mexico. He is founder of the South Carolina Negro Folklore Guild, the only organization of its kind in America.

"FOLKLORE EXPERT

Argus

J. MASON BREWER

Recognized as the nation's foremost authority in the field of North American Negro folklore, who is attending the Folklore Institute of American at the University of Indiana this summer. Mr. Brewer, who is director of research at Samuel Huston college, Austin, Texas, is the author of many studies in this field and is completing "A Guide Book of American Negro Folklore" under a grant-in-aid from the American Philosophical society of Philadelphia. 7-19-46

Negro Folklorist Attends Institute At Indiana U.

The Defender Chicago, Ill. Sat. 7-20-46

HOUSTON, Tex. — J. Mason Brewer, foremost authority in the field of Negro folklore believes the subject is rapidly achieving the recognition it deserves.

Mr. Brewer made this statement from Indiana university where he is attending the Folklore Institute of America in company of eminent folklorists from America, Canada, and Mexico.

Noted for his persistent and productive work in the field of North American Negro folklore, Brewer is director of research in the department at Samuel Houston university. He is also founder and director of the South Carolina Negro Folklore guild, the only such statewide society in the U. S.

In addition, Professor Brewer is winner of two fellowships from the American Philosophical society of Philadelphia. The fellowships enabled him to gather material for his "Guide Book of American Negro Folklore." Other books by Brewer are "Realistic Folk Tales," "Slave Tales," and "Southern Life and Literature."

PROSPECTING IN THE SOUTH

The Advertiser
Montgomery, Ala.

The outcome of recent elections in Alabama and Texas doubtless has served to save the South the embarrassment of a fresh flood of books and magazine articles dealing with the alleged backwardness and stupidity of Southern people. For years the open sesame to fame and fortune for budding literary lights has been defamation of the South and her people. Both Georgia and Mississippi have recently furnished an inexhaustible source of material for writers who may not be too exacting in their requirements for villains and scandals. Half a dozen or more lurid "best sellers" might well be written from the material furnished by Georgia and Mississippi in the Talmadge-Bilbo campaigns.

Tue. 8-6-46

Some will be written, but they will be robbed of much of their factual validity if any attempt is made to palm them off on the ignorant reading public as a representation of conditions in the South as a whole. Alabama and Texas have provided the disinfectant for any general contamination of the public mind. Thomas L. Stokes, the columnist, who has lately been on a "prospecting tour" in the South, sees ample evidence of what he calls a "revolution" in Southern politics, economics, and social outlook. Alabama is mentioned in especially laudatory terms for its leadership in this revolution. The Senatorial campaign just finished is a "thrilling example of Southern courage," as Stokes interprets the prevailing trend in Dixie.

Wherever the racial issue has been kept in its true perspective, as it has in Alabama, this current progress in the South has made surprising advance on all fronts—political, economic, and social. Wherever the racial issue has been allowed to get out of hand, as in Georgia and Mississippi, the "revolution" has suffered a temporary setback. But Mr. Stokes sees no cause for undue alarm over these defeats, since they are temporary only. Southern courage, says Tom Stokes, will in the end prevail and sweep all obstacles from its path.

The South can hope at least that Thomas Stokes has pointed to new and richer ground for exploration by writers who seek to exploit the literary possibilities of Southern background and material. Untold wealth and fame awaits the pen of prospectors who dare to get out of the beaten paths of sordidness and glimpse the real beauty and courage of this new, evolving South of ours. For such writers the South holds a vast untapped lode of high grade ore instead of the trashy dust hunted so by the hacks. Tue. 8-6-[illegible]